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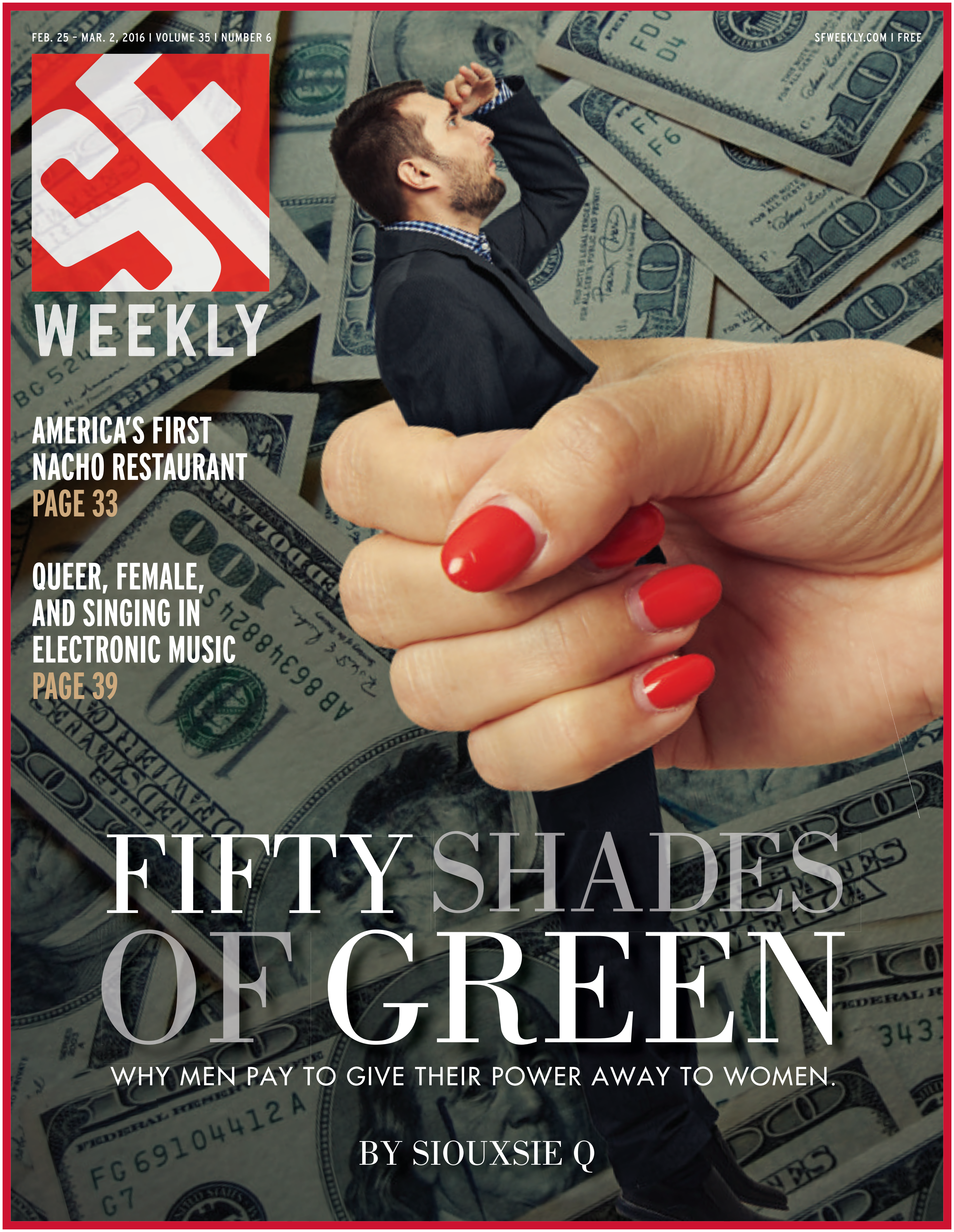

AMERICA'S FIRST NACHO RESTAURANT
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QUEER, FEMALE, AND SINGING IN ELECTRONIC MUSIC
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FIFTY SHADES OF GREEN

WHY MEN PAY TO GIVE THEIR POWER AWAY TO WOMEN.

BY SIOUXSIE Q

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Natasha Kmeto
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JAIL BREAK

What's wrong with S.F.'s newest jail?

By Chris Roberts

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NOT THIS CHEESE

The new nacho-centric restaurant has a key problem: the cheese.

By Peter Lawrence Kane

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On the Cover:
Illustration/Photograph by Eric Pratt

“Uber has caused thousands and thousands of workers to lose their jobs”

— GEORGE

FUN WITH NUMBERS

Super Bowl trafficking trickery: The whole “trafficking” scare, especially its supposed linkage to the Super Bowl, is a bunch of unsubstantiated hype (“Massaging the Super Bowl Sex Trafficking Numbers,” Jeremy Lybarger, 2/18/16). It’s an outrageous waste of taxpayer money for a multicounty task force with 50 collaborating organizations and 5,000 trained volunteers to have arrested only 12 alleged pimps. And whether those alleged pimps were even trafficking people against their will is anybody’s guess. If an agency like the FBI or SFPD is so clueless or dishonest as to classify all prostitutes as “victims,” they’ve pretty much forfeited all credibility on the topic, and we should not believe anything else they say about it without independent confirmation. ***Starchild***

UBER PROBLEMS

Ridesharing ruined my life: What am I supposed to do (“Why Uber Protests Aren’t Working,” Chris Roberts, 2/18/16)? I worked at a cab company for 16 years. Uber took over and I couldn’t make money anymore. I figured I would try Uber. Now I’m getting half the amount of money and working more hours. 75 to 80 hours. My only choice now is to go be a forklift driver making half of what I made before or a warehouse worker or work at McDonalds. Or stay here and keep working for Uber. Uber has caused thousands and thousands of workers to lose their jobs. ***George***

GEOGRAPHICALLY CHALLENGED

Flunked comparative religion, too: Good for SFO (“Famous Sikh Comedian Forced to Remove Turban at SFO,” Max DeNike, The Snitch, 2/23/16). This is America and we are a Christian nation. If ya wanna worship Alibaba then you can do that in an Arab nation. Not in America. ***cristasphoto***

YELP’S STAR TURN

Yelpers, guns, and money: Yelp is a shitshow website to begin with (“Yelp Employee, Fired Over Housing Concerns, Worked For ‘Housing Activist’ Tech CEO,” Chris Roberts, The Snitch, 2/22/16). it created the awful “Yelp Elite” and they extort ad money by threatening local businesses with bad reviews. Fuck Yelp. Burn it to the ground and tar and feather their shithead CEO. Assert Second Amendment rights and open carry for all San Franciscans to teach tech some fucking manners. ***OpenCarryLiberal***

Only literal starvers allowed: There’s absolutely no pictures of rice on her Instagram. Lots of baked goods, alcohol and expensive lush beauty products. That’s the problem with 20-year-olds these days. They want to be given everything without working for it. She should be ashamed of herself for setting up a GoFundMe. Here’s a piece of advice Talia Jane: Ask your PARENTS for help. Since all of this is THEIR fault for not instilling a work ethic in you. Can’t even say a “good” work ethic. You have ZERO work ethics. ***Grow Up!***

PUNK CROCK

Fuck your venue: Gilman sucks (“When They Come Around: A Tribute to Green Day’s Dookie,” Zack Ruskin, 2/18/16). “No Drugs?” You think any band in Green Day’s generation followed that rule?? HAHAH! The place sucks.... Green Day even said the REAL dream was to play CBGBs. ***GreenDaysoldoutin2005***

HILLARY’S DRUG WAR

A reasonable man: KNOW THE TRUTH. READ A BOOK (“Report: Black Tenderloin Drug Dealers Definitely Arrested More Often Than Whites, Latinos,” Chris Roberts, The Snitch, 2/22/16). The Clintons perpetuated and expanded on Regan’s racist policies. www.newjimcrow.com. ***Patrick Monk, RN***

Photo of the week from **SFWEEKLY SLIDESHOW**:

Senny Mau

Erotica Art Expo

LETTERS POLICY

We welcome letters to the editor via mail, email, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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Taken for a Ride

BART's gift to a politically connected developer hasn't paid off.

By Alexander Mullaney

Aside from playing on your phone and trying not to get chin-checked on the escalator by an outlaw bike, there's not much for riders to do in most BART stations aside from wait. BART's management, however, wanted something more — namely, produce markets, newsstands, and other shopping options — in all 44 stations. Since stores are a proven moneymaker in other transit agencies, in 2011, BART awarded a contract giving control of retail to a politically connected company called TransMart.

Almost five years later, aside from two TransMart kiosks offering "unique brand experiences" at Montgomery and Embarcadero stations and an app called "blinq" — which offers something called an "online to offline retail ecosystem" — BART is still waiting for TransMart to arrive.

What happened? The tale begins in 2008, when BART received an unsolicited bid from Alexis Wong, principal of trans-Pacific real estate investment firm AGI Capital, to become BART's master retail developer. BART officials met with Wong in May 2008, according to emails obtained via the California Public Records Act, and offered her the store: BART gave her station floorplans, information about existing station concessions, and even staff time. Internal emails show that BART Property Development Officer Paul Voix offered to help point out "specific potential locations within each station."

Things were humming along like a Sunday train until BART Director Tom Radulovich, who represents most of San Francisco, noticed that nobody else was competing for the public contract.

"The initial BART reaction was, 'Sure.' I said, 'Well, hold on. One choice is no choice. Maybe we should see if anyone else is interested,'" Radulovich told *SF Weekly*.

So BART staffers dutifully issued a "request for qualifications," the typical precursor to a bid for a public contract — except this RFQ was mysteriously similar to Wong's initial bid. In the end, eight companies put in bids, but only TransMart, Wong's newly formed company, met all the criteria and was awarded the contract in 2011.

"BART staff basically took [TransMart's] bid and turned it into a proposal that described their bid," Radulovich says. (Today, BART claims it isn't sure who came up with the master retail vendor idea in the first place.)

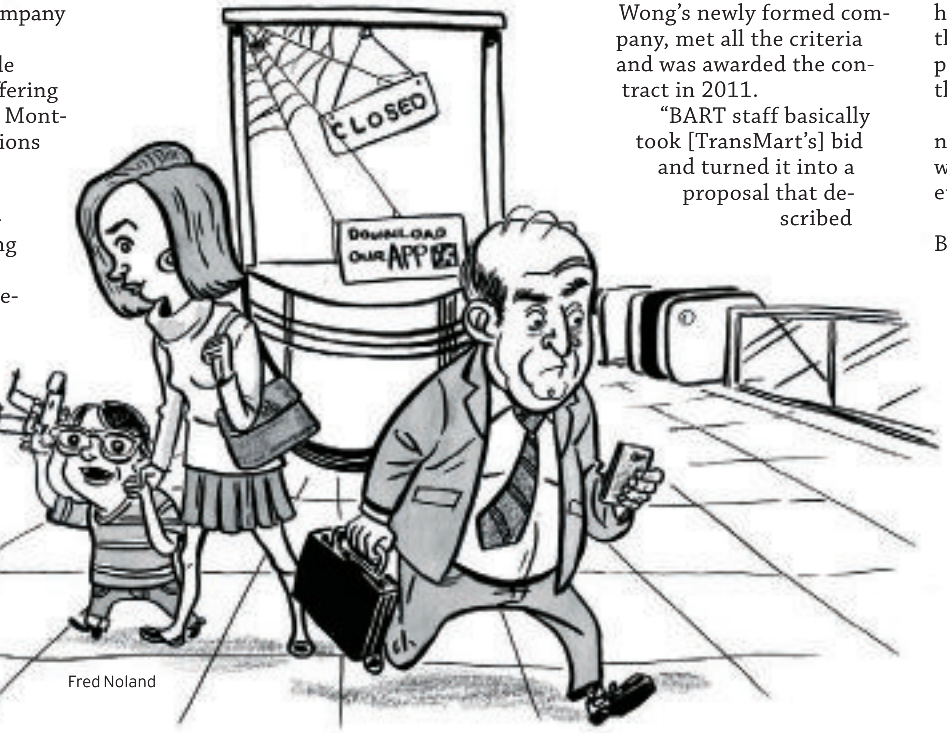
The favorable treatment also smells of pay-to-play. In 2008, after Wong first approached BART, she also wrote a $2,500 campaign contribution for the reelection bid of former BART Director James Fang, who was for years the city's lone elected Republican. Sure enough, when the TransMart deal came before the BART Board of Directors, Fang spoke heartily in support, a recording of the meeting shows — and the item passed eight to one, with Radulovich the lone dissenter.

(BART directors can receive donations from companies contracting with the agency, a fact bemoaned by ethics experts.)

Fang was voted off the BART Board in 2014. Neither he nor TransMart responded to requests for comment by press time.

In November, more than four years after the contract was awarded, TransMart has brought in a subcontractor to handle the fixed retail.

Meanwhile, BART has missed out on millions in possible annual revenue. And riders are still waiting, with nowhere to shop but their phones.



Fred Noland

Aiming Low

Mayor Ed Lee sets a standard for acceptable police shootings.

In 2015, San Francisco police shot and killed six people, the highest tally in more than 40 years. (Police killed six people in San Francisco in 2011, but one was killed by a BART cop.)

One was definitely a suicide by cop, and another was a desperate, suicide-by-cop-like standoff — and only one, Mario Woods' Dec. 2 death in the Bayview, sparked Ferguson, Mo.-levels of outrage — but six was more than enough for Mayor Ed Lee, who on Monday announced efforts to reduce the number of officer-involved shootings in the city by 80 percent.

(There were two additional, non-lethal police shootings last year, including another reported attempted suicide by cop.)

To reduce the shootings so drastically, Lee and SFPD Chief Greg Suhr announced new police training and tactics and promised that police officers armed with Tasers, batons, and shields would engage suspects armed with knives — as Woods was — in ways designed to end confrontations in something other than gunfire.

But why 80 percent? Lee's spokeswoman did not offer further explanation for that figure — although there are almost always at least one or two deadly run-ins every year. Apparently, even something as unwelcome and "tragic" as police shootings need to be budgeted in and accounted for. ***CR***

Broken Camera Theory

S.F.'s "newer" jail is in need of more than $1 million in emergency repairs.

By Chris Roberts

In December, opponents of America's incarceration state celebrated a major victory when the Board of Supervisors voted down a $380 million plan to replace the city's aging and increasingly decrepit jails in the Hall of Justice at 850 Bryant St.

After all, they reasoned, with San Francisco pursuing incarceration alternatives, the average daily jail population has decreased to about 1,300 people. (Capacity is more than 2,400, though two of the city's six jails are currently closed.) So who needs a brand-new jail, when there are "newer" jails on Seventh Street and in San Bruno?

At least on Seventh Street, the answer is "us." Sometime in summer of 2014, the security cameras and control panels at County Jails No. 1 and 2 — the main intake center for the jail, and the new, pod-style, 392-bed jail, respectively — started failing.

That led then-Sheriff Ross Mirkarimi to declare an official state of emergency, which allowed the city to make $1.1 million in quick fixes. Things are better, but still not entirely secure: According to a Jan. 22 letter to city officials from current Sheriff Vicki Hennessy, "many of the basic security functions of the facility are still not complete."

Nobody has escaped from the "compromised" Jail No. 2 — the possibly cartel-connected inmate who successfully ran away from a since-fired sheriff's deputy while taking out the trash last March did so at the problematic Hall of Justice. But the jail still needs a load of work to be totally secure. Over the next year, the alarm system, the security cameras, and the electronics that control the doors will all be replaced, at a still-unknown cost, according to documents obtained via a public records request.

Buttonholed at City Hall on Monday, Hennessy deferred to her staffers to provide comment. Eileen Hirst, Hennessy's chief of staff, said that the department doesn't know how much the rest of the fixes will cost.

Now all that's left is the bill. The city will pay whatever the two contractors — Colorado-based Sierra Detention Systems and San Jose's Alta Consulting Services — bill them. Because of the "sensitive nature" of compromised jail security, the repair contracts will not be put out to bid.

Part of the reason for the continued emergency is political. Back in 2014, Mirkarimi — declared politically toxic after the much-publicized domestic violence incident with his wife in 2012 — pushed for more funding to fix the cameras "beyond triage." Unfortunately, he was turned down, he told *SF Weekly*. Maybe Hennessy will have more luck getting her jail fixed in less than 18 months.

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NEWS THE CITY HAS YET TO ADDRESS – OR ACKNOWLEDGE – A BLATANTLY RACIST DRUG STING IN THE TENDERLOIN.

Operation 'Safe From Black People'

CHEM TALES
BY
CHRIS ROBERTS
QTY: 52

On Dec. 5, 2014, San Francisco police were on the corner of Hyde Street and Golden Gate Avenue in the Tenderloin, arresting crack sellers. It was a busy day: Shortly after busting one man for selling a few rocks to an undercover police officer, a cop returned to the scene of the crime to gather data to fill out his report when he witnessed another drug deal in action. The cop busted that seller, who identified himself to police as "a Sureño from the south side," according to court records. Police later found that both sellers had extensive rap sheets for narcotic sales.

The pair were two of the 1,050 people arrested on felony drug charges in San Francisco that year, according to data on file with the state Department of Justice. That figure represents an astronomical drop of 85 percent since 2008, when there were 7,521 felony busts. That's good news for the increasingly numerous opponents of America's drug war. Less good for social justice warriors is the fact that of the 1,050 drug busts, 405 netted a black suspect. (Thanks to a quirk in the SFPD's antiquated record-keeping system, the number of Latino arrestees is unknown.)

Most of those busts ended up with the Sureño in local court. Ballot initiatives like Prop. 47 and legislation like the state prison realignment now steer most nonviolent drug offenders to diversion programs and treatment rather than behind bars. But there are three dozen notable exceptions.

Since 2013, a joint San Francisco police and federal Drug Enforcement Administration task force has arrested 37 people for selling drugs in the Tenderloin within 1,000 feet of a school. These suspects have all been charged in federal court, where state leniency does not apply, but mandatory minimums do. Federal "tough-on-crime" drug laws, first passed by Congress under Ronald Reagan and later tightened in Bill Clinton's 1994 omnibus crime bill — the same bill heavily supported by current presidential candidate Hillary Clinton — guarantee at least a year behind bars for selling a crack rock. And all 37 people, *SF Weekly* and other outlets have reported before, are black.

Most of the defendants are seeking to have their cases thrown out on the basis of selective enforcement and prosecution. But it wasn't clear just how selective police were being when picking who to arrest and charge in federal court until the release of a unique study that quantified who, exactly, is selling drugs in the Tenderloin.

For seven weeks starting in August, participants in the S.F. AIDS Foundation's weekly needle exchange program on Eddy Street were asked to take a survey that asked them what drug they most recently bought, where they got it, from whom they bought it — and what color their drug dealer's skin was.

And according to the survey results, of the 440 drug transactions on which data was provided, 56 percent involved a black drug seller. Some 20.2 percent of drug sellers were Latino, and 16 percent were white. Asians and "others" made up the remaining 5.9 percent.

Researcher Katherine Beckett, a law professor at the University of Washington, went a step further. After crunching arrest data, she found — not surprisingly — that 61.4 percent of the people arrested and charged for drug sales in San Francisco Superior Court from 2013 to the present are black, 24.7 percent were Latino, and 10.7 percent were white – meaning, at least according to this small sample size, that blacks and Latinos are overrepresented in local drug arrests and whites are underrepresented.

"It's clear from this very smart research that there is racial bias at work here," said Laura Thomas, deputy state director for the Drug Policy Alliance. "The fact that everyone arrested is African American is not due to chance, but due to underlying structural forces — namely, racism and white supremacy."

(Beckett declined to comment, citing the preference of the local Federal Public Defender, who is handling the defense of the 37 suspects. The Public Defender has not responded to repeated requests for comment from *SF Weekly*.)

Empirically, the situation in the Tenderloin appears about as clear an example of police bias as you could concoct. The Sureño was not sent to federal court, but the black repeat offenders were.

Lately, police bias is much on the minds and lips of city officials. Following the Dec. 2 fatal police shooting of Mario Woods and the revelation that 14 San Francisco police officers exchanged text messages so racist and homophobic that the *San Francisco Chronicle* couldn't print them in full, SFPD Chief Greg Suhr has repeatedly said that his officers will undergo extra training to address and solve racial bias. And District Attorney George Gascón has used bias — and Suhr's failure to fix it — as a ready tool to bash the SFPD. Neither SFPD nor Gascón's office would comment on the study's findings — though Suhr has in the past defended the arrests.

Nor are city officials commenting on the greater implications. It's not by accident that most of the drug dealers in the Tenderloin are black. The Tenderloin is where San Francisco herds its black people. According to 2010 Census figures, 15 percent of the city's estimated 48,000 black people live in supervisorial District 6, comprised of SoMa, the Mission District around 16th Street, and the Tenderloin. That was up from 10 percent in 2000.

Black people are moving there for a variety of reasons, none of them especially great. The T.L. is full of halfway houses, SROs, and affordable housing. Residents are generally poor — and in America, a great way to become poor and stay poor is to be busted for a drug offense while young. And as the data shows, a great way to cop a life-disrupting drug charge is to be black.

Mayor Ed Lee's office also did not respond to a request for comment for this story. Acting United States Attorney Brian Stretch's office is due to respond to the study early next month and explain itself.

Woods's shooting shocked Lee, Suhr, and others into action. But meanwhile, the racist drug war continues right around them, as if it didn't exist.

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50 SHADES OF GREEN

The men who give money to women — and get off on it, while unwittingly undoing the patriarchy. Welcome to the world of financial domination.

BY SIOUXSIE Q

It was rounding 1 a.m. as I teetered my way across a tiny stage, covered in damp dollar bills.

Daisy Ducati was tugging at the leash attached to the leather collar around my neck, pulling me down to my hands and knees. A small but lively audience had gathered around the private stage in the back of Little Darlings, the North Beach strip club known for its nude dances and explicit VIP shows. The handful of testosterone-fueled young men, full of bashful bravado, egged Daisy on. They got noticeably nervous, however, when she ordered them to spank me and clothespin money to my breasts.

Courtesy of Siouxsie Q

Courtesy of Siouxsie Q

"Yes, Ma'am," they would say, almost hypnotized, and open up their wallets a little wider. The dollar bills they threw into the air fluttered down and stuck to my skin, melting into my sweat-soaked body like snowflakes.

There's nothing quite like being on a stage naked and having people throw money at you. Of course, not every night at the strip club is full of make-it-rain magic, but a good night can feel like you're channeling supernatural powers of femininity, using mind-control and body glitter to dismantle the patriarchy.

This was one of those nights. Daisy and I were feature dancing, so we got to live it up as the stars of the show. We were making excellent money and having a blast. Near the end of the night, Daisy caught my eye as we played in front of the crowd. The spark of electricity that passed between us communicated a mutual understanding that the pole, the high heels, and especially the money may as well have been sex toys. Our girl-on-girl tease show had transformed into an edgy, erotic scene that had both of us genuinely aroused.

Hours later, when the club had finally closed, we poured our tired bodies into a taxi, trying in vain to conceal the giant trash bags filled with cash. We held hands and looked out the window at the moonlight shining over the bay, and I let out a dreamy sigh, happy I had accepted her invitation to sleep over. Later, as we counted our money in bed, she teased me with a violet wand.

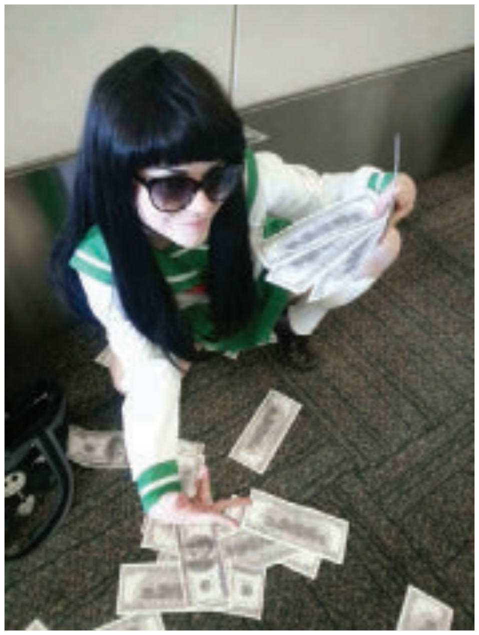
I do many types of sex work, but porn and escorting are my bread-and-butter. As with any kind of high-end sales, I do my best to make people think about the money as little as possible. All finances are negotiated prior to bookings, and once I'm with a client, I focus as much as possible on staying present to ensure we have the best time we possibly can together.

Talking about money is awkward for most people, never mind perfect strangers from different backgrounds trying to negotiate an erotic, semi-illegal transaction. It can be a hot mess if not handled with care.

I grew up working class. I was raised on federally distributed commodity foods, and I am deep in student-loan debt. Sometimes I feel as though my clients, who usually make upwards of six figures, can somehow smell the generations of poverty on me — in the way I hold my fork or how I pronounce certain words.

Sex work has been my life-hack for hauling myself, rung by rung, up the class ladder. But social climbing is a game rigged by the patriarchy. Once I realized that most women are destined to deal with different forms of objectification while living in a man's world, regardless of what career they choose, I made the choice to capitalize on its spoils.

For the last six years, I've thrown myself into the hustle of the adult industry — the one industry where women are the top earners — marketing myself as "The Whore Next Door," an approachable, all-American girl with a nerdy heart and a pervy mind. I do my best to deflate the power of the money my clients give me — to make it seem like an afterthought — when in fact, it's the main event. Rarely, if ever, do I discuss money with my clients. Thus far, this approach has served me well.



Courtesy of Siouxsie Q

But in the past year, something began to shift. I came to realize that as a sex-positive person who is also an adult industry professional, my sex drive is not a constant. Rather, it's an ever-evolving tidal wave of weird. And the more knowledge I amass, the more curious I become.

I do occasionally explore power exchange and kink with my clients, but it is always on their terms, as I am providing a service to them. If they desire a BDSM fantasy with me in the role of mistress, it's their fantasy. I have simply been cast as the leading lady. Though I may enjoy my time with clients, and even play director now and then, I am temporarily under their employ, not their mistress.

However, six years of holding sex and money so close together in my mind has changed my relationship to both. Now, there is no more denying it: Money turns me on.

It turns all of us on — that's capitalism. But more specifically, during the exchange of power that happens when men, who wield the bulk of the power and privilege in our society, relinquish their money to women who hold substantially less power and earning potential, I feel something stir and flutter inside me.

A constant power exchange exists in a strip club between dancer and client, as the former encourages the latter to spend increasing amounts of money as the night presses on. Grinding my hips on his thighs, whispering, "Do you wanna get another dance?" breathily into his ear even though I already know the answer, and feeling him willingly place a little slice of his power into my underwear in the form of crisp, green paper — it feels edgy, brave, and sometimes intensely erotic.

"Financial domination is very intimate, and personal," says Penny Barber, a San Francisco dominatrix, porn star, and author, in her talk on the subject for Kink University. "It's almost more intimate than having sex with someone. It's the ultimate way to control someone's time on this planet."

I wanted to harness that tension and bring it into my own bedroom, so I decided to do some research.

Just like playing with breath or blood, financial domination is about the consensual exchange of someone's life force. In this case, in our capitalist society, it is the willing surrender of a man's literal value.

As a diehard kinkster who loves edge play — especially as it relates to lifestyle control and domination — my interest in pushing this boundary was now piqued even further. At night, alone under the covers, I found myself thinking about beautiful blondes rolling around on piles of money, draining some cute boy's bank account, then fucking him while wearing Louboutin heels.

I had to do something to explore my intrigue about the intersections of sex, money, power, and desire, but I had to do it outside of my professional sphere. "Siouxsie Q" is not a cruel mistress demanding the servitude and financial submission of pathetic men; for The Whore Next Door, financial domination is a little off-brand.

So I decided that this exploration had to be off-the-clock. I dusted off the old OkCupid app and created a profile for my new financial domination persona. I called myself Princess Page — an allusion to my writing career and to my aesthetic inspiration, Bettie Page — and clearly stated my interest in financial domination, with my own particular spin of frivolity and whimsical roleplay.

Because I'd sought out all kinds of kinky relationships before, I figured finding someone interested in exploring this fetish with me wouldn't be fundamentally different from seeking out someone who liked intricate rope bondage or impact play: You exchange a few emails establishing mutual interest, meet to determine if there's chemistry, then negotiate limits and safer sex practices. No big deal. People play responsibly with money when they go to the casino and or the strip club, so why not with a kinky girl from the Internet?

I should not have been searching on OkCupid, but the kinky social networking site FetLife turned me off and didn't have a swipe right option. So I stuck it out on the vanilla platforms, hoping the other kinky people would find me.

I should have anticipated that some men would be straight-up offended by a woman openly discussing her attraction to money as part of a sexual relationship. (Yes, plenty of women do it, but for most men it's not something to be talked about.) From street harassment to groping to assault, our culture encourages men to feel entitled to have access to women's bodies and attention. (Another term for this: rape culture.) Men on dating sites get very cagey about the idea of "pay to play."

Considering how much harassment women with even the most vanilla profiles receive, I wasn't *that* shocked by some of the responses that flooded my inbox. Most people were entirely unfamiliar with the idea of financial domination and understandably dubious about playing with the power dynamics of money, with a stranger.

But I did hear from more than a few gentlemen who shared my interest in the fetish and wanted to play. One or two were pure wankers who wanted to interact with a woman who would talk about financial domination, but had no intention of parting with any cash. (This is like people who demand oral sex but then refuse to reciprocate: not cool.)

I went out for fancy drinks and shopping with a small handful who were both interesting and attractive enough. "Robert" was a lawyer with a big house in the suburbs. On our first date, we walked arm-in-arm through the city. I would point to things I wanted, and he'd take out his credit card and buy them for me. Nothing too extravagant: a dress, a pair of earrings, a bottle of perfume.

I knew I was pushing it when I swooned over a $2,000 leather bag, which he did not agree to purchase. But the thrill of asking, and seeing just how much I could get him to spend in a single evening aroused me, just as I'd imagined it would. We made a second date to go lingerie shopping, but I decided to cancel. His money turned me on, but his brain didn't; so back to the Internet I went.

I made plans a week later with "Philip," who wanted to spoil me with dinner and a night at the theater for our first date. He shared my interest in power exchange, the idea of "spoiling me" turned him on, and he was very attractive in his pictures — a mid-30s, active-dad type with a great body and nice eyes. He told me to wear frilly socks and no panties. I was excited.

The day of our date, I wasn't feeling well at all, so I texted to apologize and reschedule. When he wrote back, all of his flirtatious energy was gone, replaced with rage and venom. He called me a whore and sarcastically thanked me for saving him the trouble of having a run-in with my pimp.

So it was back to the drawing board once again.

My third date was with a cute boy who asked if he could take me out for steak and lobster on The Embarcadero. He definitely had the right idea. I told him I wanted to get a special outfit for our date that night — and if he was feeling romantic, he'd maybe send me some shopping money. I was testing him.

Within a few minutes, $500 materialized in my Square Cash account. "Yes!" I said out loud when I saw the notification, and I did a little involuntary leap into the air like I was preparing for a freeze frame at the end of a '90s sitcom. I clutched my smartphone to my breast and fell back onto my bed with a dreamy sigh. Hot adrenaline rushed through me; I was panting a little.

This was the feeling I'd been hoping for, that rush of power that comes only when a man parts with his money in the name of a beautiful woman.

Later that night, I stood out in front of The Waterfront Restaurant in my new dress, knowing that I probably looked like a hooker — which I am, but tonight, even though there was money on the table, I was playing, not working.

We sat at the base of the column of an aquarium, indulging in Champagne, caviar, and oysters, and nerding out over *The White Album* and Sam Cooke. He was cute — and an independently wealthy skateboarding enthusiast. I liked him. In fact, I wanted to see him again.

We pressed our lips together beneath the twinkling lights of the Bay Bridge and made plans for shoe shopping within the next 48 hours. But after a mere 24, I received a shame-filled message canceling our date. He said he needed therapy.

He texted me a few more times before disappearing entirely.

Through my explorations and research, I've come to realize that his reaction is typical.

"You lose control when you give away your money," says Marcelo, an adult performer and lifestyle submissive who garnered the title of Sub of the Year at last year's Fem Dom Awards. "It's a form of humiliation."

For many male financial submissives, a major component of the fetish is the feeling of emasculation. The social expectation that men must be in charge and be in control, especially when it comes to money, can result in an eroticization of a loss of that control. Having one's ultimate source of power fall under the control of someone who wields less social capital can be a huge thrill, but can be accompanied by a deep and complex shame, informed by generations of misogyny.

Soon after my financial slave skateboarding prince ghosted on me, I received a notification that my OkCupid account had been disabled due to a "terms of service violation." "If you believe this is a mistake, please contact us," the email said, evoking a "You know what you did" dad-ittude that I did not appreciate.

They did not specify, but I assume I violated the "Commercial Use Prohibited" section.

But again, I wasn't there to find clients. People play with sex and power on dating websites all the time. If it's OK to solicit someone to tie you up and call you their slave, and eventually make them your trophy wife, why is it over the line if I say I want someone to take me shopping?

Nicki Minaj is emphatically articulating her thoughts on Chanel bags, Maybachs, and masturbation as I sit in a low-ceilinged basement apartment in West Oakland. I'm getting my hair dyed by Denali Winter, a local pro domme, porn producer, and my go-to emergency hair stylist. Meanwhile, Winter's 20-year-old roommate, Eris, models a new black minidress, which just shipped from Amazon courtesy of their new financial slave, "John."

"Eris has been having to put more items up on their wish list, because John has just been blowing right through them. I'm just so proud!" Winter beams while massaging black hair dye onto my scalp.

Eris stands all of five-foot-zero and weighs maybe 90 pounds soaking wet. With wide-set eyes, dark hair and pale skin, they look like a pin-up artist's rendering of an almost-grown-up Wednesday Addams.

Winter and Eris are East Bay queers with goth and punk aesthetics. They use gender-neutral pronouns, direct and star in indie porn, and are fixtures in the local BDSM community. But online, Eris exists only as the cruel, eternally 18-year-old financial dominatrix Goddess Eris, named for the Greek deity of strife, chaos, and discord.

"Hello peasants, I am now accepting pay pigs to financially dominate and humiliate for my pleasure," her profile on a particular social media site reads. (Goddess Eris uses female pronouns even though Eris does not.) "Does the thought of a young, beautiful, sexy girl using your money as she pleases make you sweat?"

Eris started doing financial domination as soon as they turned 18, as an alternative to a part-time job. They explored the option of sugar baby sites, but found they weren't too keen on the idea.

" MONEY TURNS ME ON."

– SIOUXSIE Q

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The video for Rihanna's "Bitch Better Have My Money" spawned worldwide attention for the reversal of gender roles through money.

"I didn't want people to touch me," they say. "I didn't want to have sex with gross old men and have them treat me like a [submissive] or a little doll. I wanted people to give me money, but I wanted them to respect me as well."

Eris hypothesized that they might be able to create a new dominant persona on CollarSpace, an almost-defunct social network for kink-seekers. Since its mostly abandoned '90s-era interface was riddled with trolls, they believed they could capitalize on men who fetishized youth and female dominance.

Unsurprisingly, they were right.

Appropriating the cocky, hyper-aggressive manner in which they had been approached by male dominants in the past, Goddess Eris was birthed from the foamy seas of the Internet onto the clamshell of CollarSpace. She advertised with the headline, "18-year-old high schooler looking for money."

Even though she only had a small handful of fully clothed photos on her profile, and scant information about her personality and interests, it didn't take long for her inbox to be flooded with requests from people wanting to be her financial slave.

"They're not looking for people; they're looking for a fantasy," Eris explains. "I'm kind of a Christian Grey character: I'm smart, successful, and rich. I probably have all the money — it would just be slightly more convenient if they gave me theirs, too."

Like me, Eris also had to learn quickly that while there are plenty of men who fantasize about financial domination and definitely want to talk about it, a much smaller percentage of them are actually going to follow through and pay up.

"You have to be able to screen out which ones will pay and zero in on them," she advises. "If they can't write well, the likelihood they'll have it together enough to send you money is slim."

Financial submissives also appear erratic.

"It's a seasonal thing," she adds. "It's never a reliable source of income."

And the will to submit is short-term. Many of Goddess Eris's financial slaves are one-timers only. Some last as long as a week. But the latest devotee, "John," has stuck around much longer than most: At just over a month, he's Eris' longest and steadiest financial domination client to date.

"John began his conversation with me by swearing up and down that he doesn't do this," she says. But within days, he was sending gifts and money, spinning fantasies about having Eris flick cigarette ash into his mouth.

"He's very committed," Eris says, giggling.

As to what John's life is like when he's not sending money and fantasizing about submission, Eris says that he has a family and children, expressing glee mixed with remorse over the idea that this man is spending his money on her instead of them. He allegedly works a construction job in an isolated area of North America.

"He has lots of money and nothing to do," Eris insists, but it's hard not to notice that John's convenient story of isolated masculinity and working-class wealth could be part of the fantasy he's spinning for them both. John could be anyone, the inverse of Goddess Eris.

"I hope I don't ruin this guy's life," she muses. "I've had people's wives find out before."

Someone once got in touch with her, claiming to be the wife of a client with whom Eris had only a single transaction. The email said that because of Goddess Eris, their family was now broken by divorce, their children left fatherless.

Now, call me jaded, but I would bet all the money that John has given Eris in the past month that the person who wrote that email is the same person who sent Eris money — and that that same person was probably jerking off during both encounters.

When you can be anyone you want on the Internet, why wouldn't you be both the cheating financial submissive, as well as the bereft wife who catches him in the action (and, potentially, even the 18-year-old financial dominatrix, too)?

Disciples of the tiny tyrant sometimes think of their devotion as leaving gifts at Goddess Eris's altar, the way men have done for goddesses since the beginning of civilization.

When I asked her, point blank, if taking money from these men turns her on, she firmly told me that it did not.

"It makes me happy, but it's not a sexy thing for me," she said. "It's like a job, but it's fun to do."

It may not be sexually charged for Eris, but the fervent joy that rises up in her voice when she talks about the dire straits she's gotten these men into definitely denotes some kind of pleasure.

Last summer, the fascination with flipping gender and power roles went mainstream. The big-budget music video for Rihanna's fuck-you-pay-me anthem, "Bitch Better Have My Money," and the viral hashtag #GiveYourMoneyToWomen simultaneously swept the Internet, and called for a full reset in the way we think about sex, patriarchy, and emotional labor.

In the Barbadian superstar's video, which she co-directed, Rihanna kidnaps her thieving white male accountant's wealthy white wife. She and a crew of powerful women torture their captive — there's rope bondage as well as drowning play involved, enough to make a perverted kinkster salivate — in order to leverage ransom to pay back the money her husband owes. The Tarantino-flavored film ends with a naked RiRi reclining like a goddess atop a sunlit hillside, in a trunk filled with blood and money.

Critics were outraged over the decision to cast a white woman as Rihanna's victim, even calling the domestic-violence survivor and pop icon a misogynist who was perpetuating violence against women. Haters were lightning-quick to go after Rihanna's directorial prowess and fashion sense rather than dive in and examine the larger conversation about race and wealth redistribution that she tackles in seven minutes of viral video heaven.

Mainstream (white) feminists and so-called men's rights activists took aim at the women all over the world who began using the hashtag to highlight all the unpaid emotional labor men often feel entitled to, finally demanding compensation for the time and attention they are expected to give in so many aspects of their life: work, home, even on the street. (The public, meanwhile, is fascinated and enthralled; the video has nearly 80 million views on Vevo.)

"The basis of capitalism as we know it in the U.S. came from the exploitation of indigenous and black people, specifically indigenous and black women." Lauren Chief Elk-Young Bear, one of the women who launched #GiveYourMoneyToWomen, told *VICE* in August.

Chief Elk-Young Bear, along with her hashtag co-founders, dominatrixes Yeoshin Lourdes and Bardot Smith, say that #GiveYourMoneyToWomen "is more than a hashtag." It's a "theory and practical framework of gender justice."

"White women are the biggest beneficiaries of white men's historical wealth," she argues, so it's understandable that talking about a radical redistribution of that wealth might make those that benefit from the current patriarchal structure nervous.

This summer's social media storm, set to the sick soundtrack of "B.B.H.M.M.," felt like it was ushering in the feminism we've been waiting for — one that included the reality of sexual commerce, post-colonialism, and intersectionality.

> **"I WANTED PEOPLE TO GIVE ME MONEY, BUT I WANTED THEM TO RESPECT ME AS WELL."**
>
> –GODDESS ERIS

In a world where one in three women will face some kind of assault from a man during her lifetime, imagining what the world might be like if women engaged in a unified *Lysistrata* project — where women collectively withhold sex from men in an effort to change the world — is a dangerous thought experiment to embark upon, as it quickly results in some pretty grim possibilities.

But it's possible that every time a Gamer Girl insists that a mansplainer buy something from her Amazon wish list before asking her a bunch of dumb questions on Twitter, maybe we get a little bit closer to hacking capitalism and getting out of the matrix of misogyny for real. As soon as the expectation that women must primarily serve as caregivers and nurturers is truly disrupted, Chief Elk-Young Bear says, "this is going to be when empires crumble."

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My research thus far has shown that perhaps my dream of a submissive, yet striking man who worships me like a goddess and lets me play inside his pocket book, or a cute little tech bro who likes to makes it rain for me at home on a Friday night before Netflix-and-chill is just that — probably just a dream.

Eris's warnings — "They're not looking for people, they're looking for a fantasy" — echo in my head. I realize now that these too are fantasies, created by my own relationship to the economics of desire.

When I started my exploration into financial domination, I thought that I was simply exploring a fetish, but diving into this world has taught me that there is something fundamentally false about our culture's values around sex, money, and women's bodies.

You know how when you say a word over and over again until it doesn't even sound like English anymore and you begin to wonder if you're even saying it right? After deconstructing the concept of "financial dominance," several times with potential dates, that's what happened, but instead of a word, it was the narrative of patriarchal capitalism.

Women face a constant, never-ending demand for their sexuality. Women's bodies are used to sell products, entertainment, and ideas, and yet selling sex itself is illegal in most parts of the world, and expecting to be compensated for emotional and sexual labor is a lost cause. It started to make no sense to me at all.

Financial Domination word problems (I know, math is the worst.)

1. If one woman has sex and receives $1,000, and another woman has sex and receives a slice of pizza and a ride home, which date was less expensive, or "cheaper?"
Solve: Why are women told that accepting money for sex somehow cheapens them when it does the exact opposite?

2. What is the cost of a woman's virginity as it approaches absolute zero?
Solve: If a woman's virginity is considered "priceless," why is she also considered to be less valuable by society after she loses it?

3. Clients have to pay hundreds of dollars for my attention, but cute hipsters with a fetish for social justice sometimes get access to it for the cost of a dirty martini.
Solve: If I can charge for men's attention in my professional life, why do I give it away for free in my personal life?

> **"FINANCIAL DOMINATION – CAPTURED AND POLITICIZED BY THE SPIRIT OF #GIVEYOURMONEYTOWOMEN – IS STARTING TO MAKE RIGHT A CENTURIES-OLD WRONG."**
>
> – SIOUXSIE Q

We live in a capitalist society, where everything is assigned value. But the way our society values women just doesn't add up.

Of course, personal attraction and romance still count for something, but looks fade, flesh rots, minds change, and the hearts of men are fickle.

"For me, the goal is a drastic cultural shift," says Yeoshin, one of the dominatrixes behind #GiveYourMoneytoWomen, "so that all of women's contributions command direct access to resources, without question. This is how things always should've been."

I've begun to believe that financial domination — captured and politicized by the spirit of #GiveYourMoneyToWomen — is starting to make right a centuries-old wrong.

Whether worshipping at the temples of ancient Corinth, at the tip bar of a strip club, or giving their paychecks away to strangers they met in the trenches of CollarSpace, when men pay tithes of devotion to an imagined feminine ideal, they are participating in something older than even the oldest profession.

Courtesy of Siouxsie Q

Siouxsie Q

THE CALENDAR

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Great Pasta Contest and Dinner Saturday

Farruquito Tuesday

Joyce Carol Oates Wednesday

SAT 2/27 | Food and Drink

PASTA V. PASTA

Often made from just wheat and water, and enhance-able with everything from marinara sauce to figs, pasta is the ultimate comforting, versatile edible. To celebrate it and to raise some funds, Museo Italo Americano hosts its latest **Great Pasta Contest and Dinner**, an event (launched in 1986) in which celebrities prepare a pasta dish and diners select their favorite. Past chefs have included Kamala Harris and Dave Dravecky, and this year, Recreation and Park Commissioner Meagan Levitan, Supervisor Aaron Peskin, and writer Irene Mecchi are among the participants. As for who's cooking what, the details must remain secret — it's a blind tasting — but diners can expect ragu, guanciale, broccoli rabe, and other fare. Salad and dessert, too, are on the menu, along with a live auction, raffle, and cinema theme. At $200, tickets aren't cheap, but proceeds will benefit something worthy. The Museo is a free admission institution and the first museum in the nation devoted solely to Italian and Italian-American art and culture.

Museo Italo Americano's 2016 Great Pasta Contest and Dinner is set for 6 p.m. Saturday, Feb. 27, at Il Fornaio Restaurant, 1265 Battery St., S.F. $200; 415-673-2200 or museoitaloamericano.org. ***Anita Katz***

SUN 2/28 | Film

BASHING THE ENVELOPE

Whether you are rooting for Leonardo DiCaprio to finally get his statuette or wondering how "The Writing on the Wall" could be nominated for best song, or seething over the omissions of Idris Elba or Michael Shannon in the acting arena or *Creed* or *Carol* in the Best Picture category, the Roxie Theater's **Up the Awards Benefit Bash** is a way to watch Hollywood's big night while simultaneously protesting it. Don't boycott the awards; give them a piece of your mind. The Roxie's annual awards bash — the old title had to be modified after a certain academy decided it was not amused — allows film lovers to comment colorfully on everything from Hollywood's diversity problem to the show's overlong, overblown nature to the voting body's infuriating (and occasionally satisfying) decisions. Once again, Stev Sechovec, the Roxie's "curator of film, video, and digital recklessness," will provide humorous commentary during the breaks, and guests can bring provisions. A "Red Carpet Preen Parade" will precede the telecast. Ticket sales benefit the Roxie Theater.

The Up the Awards Benefit Bash begins at 3:45 p.m. (telecast starts at 5:30 p.m.) Sunday, Feb. 28, at the Roxie Theater, 3117 16th St., S.F.; $15; 415-863-1087 or roxie.com. ***Anita Katz***

TUE 3/1/ | Dance

FLAMENCO ROAD

Jimi Hendrix loved its sound, Klaus Kinski likened it to sex, and UNESCO declared it "one of the masterpieces of the oral and intangible heritage of humanity." Flamenco is the deal, and, next week, locals can experience this passionate brand of Spanish dance and music in its pure, authentic Roma form. The occasion is an appearance by acclaimed dancer Farruquito, performing in the United States for the first time since 2003. Farruquito, a member of Spain's "first family of Gypsy flamenco dance" who began dancing onstage at age 5, will present ***Improvisao***, a work that delivers the essence of flamenco: dancers and musicians abandoning pretense, improvising collaboratively, and achieving an intimate, emotional encounter with the audience. He has called this piece, a part of the Bay Area Flamenco Festival, a "return to my roots." Flamenco dancer Gema Moneo is the evening's special guest.

Farruquito performs *Improvisao* at 8 p.m. Tuesday, March 1, at the Palace of Fine Arts, 3301 Lyon St., S.F. $35-$125; 510-444-2820 or bayareaflamencofestival.org. ***Anita Katz***

WED 3/2 | Books

WHOLE OATES

Writer's block clearly doesn't happen to **Joyce Carol Oates**. Nor has the author of about 50 novels — plus hundreds of short stories and dozens of essays on everything from historical and gothic fiction to boxing — been easy to categorize over her five-decade career. But Oates, whose writing often addresses violence, race, and misogyny, has continued to write fresh, vital material with a willingness to take readers to dark, disturbing places. Her latest novel, *The Man Without a Shadow*, is no exception. The story centers on a neuroscientist who develops deep feelings for a research subject whose illness-triggered brain damage makes it impossible for him to remember her with each new encounter. As an ethically ambiguous affair occurs, Oates explores issues of memory, personality, identity, and the compelling force of love. She will be in San Francisco next week to read from the novel. *The Washington Post* has called it "one of the most curious and moving love affairs in contemporary fiction."

Joyce Carol Oates reads from *The Man Without a Shadow* at 7 p.m., Wednesday, March 2, at City Lights bookstore, 261 Columbus Ave., S.F. Free; 415-362-8193 or citylights.com. ***Anita Katz***

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CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our completel listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

111 Minna Gallery. "CORNERED": A solo exhibition by artist and curator Micah LeBrun, offering a unique opportunity for artists and patrons to critique his work. Through Feb. 28. free. 111 Minna, San Francisco, 415-974-1719, 111minnagallery.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

City Hall. Jeremy Fish: O Glorious City: Jeremy Fish was named San Francisco City Hall's first artist-in-residence. The San Francisco Arts Commission has given Fish a mandate to create 100 art pieces to be on display at City Hall. Mondays, Tuesdays, Thursdays, Fridays, 8 a.m.-8 p.m. Continues through March 25. Free. sfartscommission.org. 1 Dr. Carlton B. Goodlett, San Francisco, 415-554-5184, sfgov.org.

David Brower Center. Vanishing Ice: Alpine Landscapes in Art 1775-2012: A multimedia exhibit that explores the beauty and fragility of frozen landscapes through the lens of science, adventure, and aesthetics, opens with a curator lecture and a screening of Art from a Changing Arctic at 6:30 p.m. Through May 11. Free. 2150 Allston Way, Berkeley, 510-809-0900, browercenter.org.

FFDG. On Silent Haunches: Group painting show featuring Nicholas Bohac, Michelle Fleck, Emily Proud, and Jenny Sharaf. Wednesdays-Saturdays. 2277 Mission, San Francisco, 415-500-2166, ffdg.net.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

San Francisco Main Library. "I Am San Francisco: (Re)Collecting the Home of Native Black San Franciscans": An exhibit concerned with the city's steady decline of African American residents, asks visual artists to interpret the real stories of locals. (Silke Tudor) Through March 10. free. 100 Larkin, San Francisco, 415-557-4400, sfpl.org.

COMEDY

Attractive Camp: Monthly comedy party featuring lots of pretty people with perfect teeth. Fourth Sunday of every month, 8 p.m., $10, facebook.com/AttractiveCamp. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsf-standup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Brave New Jokes: Soma-free comedy with hosts Michael Brandon, Nicole Calasich, and Adrian McNair. Last Saturday of every month, 7 p.m., free. Adobe Books, 3130 24th St., San Francisco, 415-864-3936, adobebooks.com.

Bret Ernst: w/ Johnny Beehner, hosted by Cory Robinson. Thu., Feb. 25, 8 p.m.; Fri., Feb. 26, 8 & 10 p.m.; Sat., Feb. 27, 7:30 & 9:30 p.m., $16.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Casual Sets! Live Comedy!: Hosted by Levi Jacobs. First Wednesday of every month, 9 p.m., $5, facebook.com/casualsetsoak. The Golden Bull, 412 14th St., Oakland, 510-893-0803.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Chinese Ballroom: Long form and short form comedy improv. First Wednesday of every month, 9 p.m., $12-$15, chineseballroomimprov.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy by Michael: Monthly stand-up comedy show hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., $15-$20, michaelbookerentertainment.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, englanderpub.com.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

The Dirty Show: Stand-up gents Zack Chapaloni and Joe Gorman woo you to their comedic monthly rencontre in the only San Francisco bar that resembles a tricked-out '70s sex van. First Wednesday of every month, 8 p.m., free. Kozy Kar, 1548 Polk, San Francisco, 415-346-5699, kozykar.com.

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

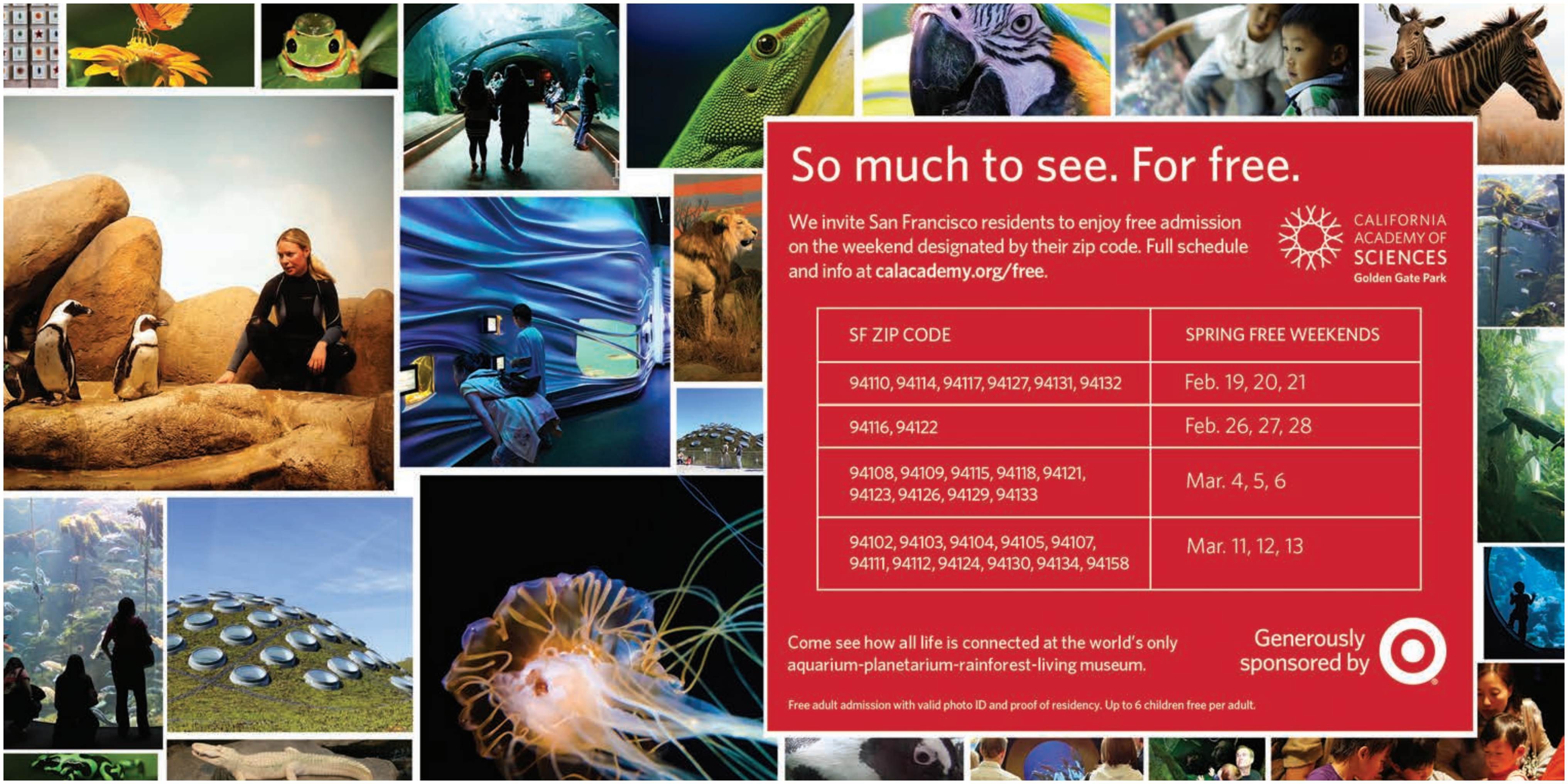
#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

High Brow: Monthly meetup for jokers, smokers, and midnight tokers. Last Friday of every month, 10 p.m., $10. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Joking, Not Slurred: Every other Monday, 5 p.m.-midnight, free. Oddjob, 1337 Mission, San Francisco, 415-555-1337, oddjobsf.com.

The Layover Comedy Night: Tuesdays, 8 p.m.,



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free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

No, You're Drunk: The Drinking Game Comedy Show: With hosts Justin Gomes and Andrew Moore. Fourth Friday of every month, 10:30 p.m., $10. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Pete Davidson: Thu., Feb. 25, 8 p.m.; Fri., Feb. 26, 8 & 10:15 p.m.; Sat., Feb. 27, 7:30 & 9:45 p.m., $25. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Rajeev's Big Night Out: Comedy 'n' rock 'n' roll with host Rajeev Dhar. Fourth Saturday of every month, 9 p.m., $10. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Royale with Cheese: Hosted by Nick Palm. First Wednesday of every month, 8 p.m., free, facebook.com/ComedyRoyale. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

Safe Words: Stand-up comedy at a gay leather bar with (not gay or leathery) host Kollin Holtz. First Wednesday of every month, 8 p.m., free. S.F. Eagle, 398 12th St., San Francisco, 415-626-0880, sf-eagle.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup: A night of "comedy in the TL on the DL." Fourth Saturday of every month, 8 p.m., free, facebook.com/TheSetupSF. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Shit Creek: Summer-camp-style hijinks with Jesse Fernandez, DJ Real, Mary Van Note, and guests. First Wednesday of every month, 8 p.m. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Sunday Funnies: Stand-up comedy with Danny Dechi and guests. Last Sunday of every month, 5 p.m., free, dannydechi.com. Kawika's Ocean Beach Deli, 734 La Playa, San Francisco, 415-221-2031, oceanbeachdeli.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

DANCE - PERFORMANCES

Baxtalo Drom: International shimmying for lovers of Balkan music, belly dancers, and burlesque. Fourth Friday of every month, 9 p.m., $10-$15, facebook.com/pages/Baxtalo-Drom-The-Lucky-Road/509158232438278. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Carolina Lugo's & Carolé Acuña's Ballet Flamenco: Brace yourself for sultry Spanish night when the floor burns with pulsating sounds of footwork, song, castanets, syncopated hand clapping and guitar for a riveting display of this true Spanish art form. A mother & daughter duo, Carolina's y Carole's, high energy and passion defines a new dimension in Spanish dance traditions Fridays, Saturdays, 8:15-10:30 p.m., $30, 925-943-SHOW (7469), www.carolinalugo.com. Lesher Center for the Arts, 1601 Civic, Walnut Creek, lesherartscenter.org.

FREE EVENTS

"1999": w/ DJ Mark Andrus. Thursdays, 9 p.m., Free, facebook.com/1999sf. Raven, 1151 Folsom, San Francisco, 415-431-1151, ravenbarsf.com.

'90s Simpsons Trivia Night: Test your knowledge of the Golden Age of Springfield. Fourth Sunday of every month, 6-9 p.m., free, https://www.facebook.com/SimpsonsTriviaSF. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

"Acoustic Bistro": Mondays, 7 p.m., free, www.kcturnerpresents.com. Osteria, 3277 Sacramento, San Francisco, 415-771-5030, www.osteriasf.com.

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THURSDAY 2/25

Mel Solomon

Theater

WOMEN'S WORK

Long before this year's Oscar nominees were announced, Word for Word, San Francisco's highly regarded literary-theater ensemble, announced the first program of its 2016 season. ***Stories by Emma Donoghue and Colm Tóibín,*** an evening length performance based on two short stories by Irish expats, includes "Night Vision" from Donoghue's collection *The Woman Who Gave Birth To Rabbits* and "Silence" from Tóibín's *The Empty Family*. Both stories are inspired by historical characters, women whose passion for words overcame the restrictions and prejudices of their times. Frances Brown, the Blind Poetess of Donegal was denied an education and traded chores with her siblings in order to have them recite their grammar homework aloud, and Lady Augusta Gregory, a striking figure of Victorian self-restraint, penned fervent sonnets for her lover to publish under his own name. As has become apparent to a wide audience since cinematic adaptions of Donoghue's

Room and Tóibín's *Brooklyn* were nominated for Academy Awards, these authors are masters at conveying the vast, nuanced inner worlds of women confined within claustrophobic borders.

Stories by Emma Donoghue and Colm Tóibín starts at 7 p.m. and runs through Apr. 3 at Z Space, 450 Florida St., S.F. $20-$55; 415-626-0453 or zspace.org. ***Silke Tudor***

Drag Cabaret

Girl!, genre-pushing theater curated by the brilliant Fauxnique, the first ciswoman to hold the title San Francisco's reigning drag queen, and Martha T. Lipton, a failed actress from Fresno brought to glorious life by Evan Johnson, starts at 8 p.m. through Feb. 26 at Ashby Stage, 1901 Ashby Ave., Berkeley. $15-20; 510-841-6500 or shotgunplayers.org.

Literary Conversation

Naomi Williams, author of *Landfalls*, an imaginative account of 18th-century Lapérouse expedition, is presented by Yiyun Li, contributing editor of the Brooklyn-based literary magazine *A Public Space*, at 7 p.m. at City Lights Bookstore, 261 Columbus Ave., S.F. Free; 415-362-8193 or citylights.com.

Drag Parody

Three's Company Live!, a sendup of the dorky, innuendo-laden '70s sitcom starring the Oasis' talented co-owners D'Arcy Drollinger and Heklina, along with Adam Roy and Laurie Bushman, starts at 7 p.m. through Mar. 19 at Oasis, 298 11th St., S.F. $25-35; 415-795-3180 or sfoasis.com.

Allister Peera Blues Band: Last Friday of every month, 9 p.m., free. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

Beatles Karaoke with Joshua Raoul Brody: First Tuesday of every month, 8 p.m., free. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

Bernal Mountain Bluegrass Jam: Sundays, 4 p.m., free. The Lucky Horseshoe, 453 Cortland, San Francisco, www.theluckyhorseshoebar.com.

Bill "Doc" Webster & Jazz Nostalgia: Saturdays, Sundays, 7:30 p.m., free. Jazz Bistro at Les Joulins, 44 Ellis, San Francisco, 415-397-5397, www.jazzbistrosf.com.

Bingotopia: Show your B-I-N-G-O face. Thursdays, 7 p.m., free, www.theknockoutsf.com/bingotopia.html. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

Brainstormer Pub Quiz: Trivia night. Mondays, 8 p.m. Nickies, 466 Haight, San Francisco, 415-255-0300, www.nickies.com.

Brainstormer Pub Quiz: Trivia night. Mondays, 8:15 p.m. Blarney Stone Bar & Restaurant, 5625 Geary, San Francisco, 415-386-9914.

Brainstormer Pub Quiz: Trivia night. Tuesdays, 7:30 p.m. Long Bar and Bistro, 2298 Fillmore, San Francisco, 415-440-1700, www.longbarsf.com.

Brainstormer Pub Quiz: Trivia night. Tuesdays, 8:30 p.m. Martin Macks Restaurant and Bar, 1568 Haight, San Francisco, 415-861-2236.

Brainstormer Pub Quiz: Trivia contest. Wednesdays, 8 p.m. Bus Stop, 1901 Union, San Francisco, 415-567-6905, www.facebook.com/BusStopBar.

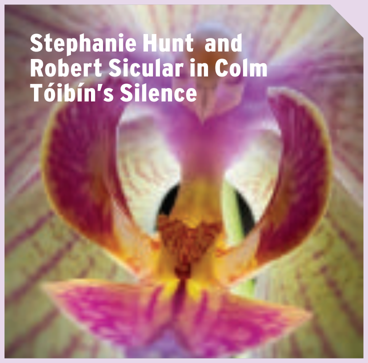
Brainstormer Pub Quiz: Team up for fun and games with your hostess, Marissa. Wednesdays, 8 p.m. The Napper Tandy, 3200 24th St., San Francisco, 415-550-7510, www.nappertandysf.com.

Brainstormer Trivia: Win prizes with your team at this classic trivia night. Wednesdays, 7:30 p.m. Danny Coyle's, 668 Haight, San Francisco, 415-558-8375, www.dannycoyles.com.

"Bubble": Thursdays, 10 p.m., free, facebook.com/LowerHaightbubble. Underground SF, 424 Haight, San Francisco, 415-864-7386, undergroundsf.com.

"Built for Speed": Thursdays, 10 p.m., free, www.myspace.com/rocksyourass. Delirium Cocktails, 3139 16th St., San Francisco, 415-552-5525.

FRIDAY 2/26



Stephanie Hunt and Robert Sicular in Colm Tóibín's Silence

Flower Fair

ORCHIDACEAE FEVER

The orchid family is among the world's oldest flowering plants and second in variety only to sunflowers. Unlike sunflowers — which tend to look like sunflowers — the astounding polymorphism of orchids can turn a horticultural dilettante into an obsessive collector. (If you read *The Orchid Thief* by journalist Susan Orlean or saw the meta-comedy *Adaptation.*, which it inspired, you already know what we're talking about.) Orchids come in every hue (from velvety black to electric crimson), fragrance (from coconut to roadkill), and shape (they might resemble tiny ballerinas, bumble bees, monkeys, flying ducks, or even Darth Vader), and each represents a wholly unique eco-system. The theme of the 64th annual **Pacific Orchid Exposition** is the history, legacy, and folklore of orchids: from the mythic Filipino queen who was transformed into a flower after tying herself in the boughs of a tree to keep vigil for her soldier husband, to the "orchidelirium" of the early 19th century, which spurred fanatics to fund secret expeditions to unexplored corners of the world to harvest rare species. We recommend a docent-led tour through the 150,000 plants on exhibit.

The Pacific Orchid Exposition opens at 9 a.m. and continues through Feb. 28 at Fort Mason Center, 2 Marina Blvd., S.F. $12-$15; 415-345-7500 or orchidsanfrancisco.org. ***Silke Tudor***

Cine Teen Tribute

Teen & Alienated: A Genuine Tribute to Dean Cameron, a triptych of teen pop including *Summer School, Ski School,* and Luca Bercovici's cult Cannon release *Rockula* featuring Toni Basil and Thomas Dolby, promises trivia by Midnight for Maniacs host Jesse Hawthorne Ficks and live Q&As with comedic star Dean Cameron at each screening. Starts at 7 p.m. at Alamo Drafthouse, 2550 Mission St., S.F. $15; 415-549-5959 or drafthouse.com/sf.

Cultural Celebration

Russian Festival, 28th annual revel with blini and booze, folk dancing (they will teach you!), ballet, gymnastics, crafts (matryoshka dolls!), and a riotous cavalcade of live music including St. Petersburg's Konevets Quartet, starts at 5 p.m. and continues through Feb. 28 at Russian Center of San Francisco, 2450 Suttter St., S.F. $12; 415-921-7631 or russiancentersf.com.

Lit Fun

Bookswap with Paul Lisicky, author of *The Narrow Door*, a memoir about friendship in the face of catastrophe, invites everyone to bring a favorite book about connection and camaraderie for small-group discussion and a white-elephant swap at 6:30 p.m. at Booksmith, 1644 Haight St., S.F. Free; 415-863-8688 or booksmith.com.

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SATURDAY 2/27

FOG CITY PACK PRESENTS
ALPHA

Dance Party

RRRUFF TRADE

There's no shortage of dance parties on any given Saturday night, but not all of them are for human canines. The Fog City Pack is a family of pups and their handlers dedicated to building healthy, empowering relationships in the burgeoning kink scene, and it's celebrating its first birthday tonight. (Remember: At the age of one, dogs are sexually mature.) With DJs Adam Kraft (of NightSweats and the HAUS of Towers), Kevin O'Connor (Pound Puppy) and Jim Collins (#JamGallery) and a wall of video art in the basement of SoMa's Club 6, **ALPHA** will help you gain a new respect for the leader of the pack. You do not need to be well-bred to attend.

ALPHA unlocks the cages at 10 p.m. and runs to 3 a.m., Saturday, Feb. 27, at Club 6, 626 Jessie St., S.F., $5-$10, clubsix1.com. ***Peter Lawrence Kane***

SATURDAY 2/27

Dance in Remembrance

Shiva, the final work by Pandit Chitresh Das, a kathak master whose untimely death rocked the Indian dance community last year, is brought to the stage by Chitresh Das Dance Company in celebration of his artistic legacy at 8 p.m. and continues at Feb. 28 at Zellerbach Hall, Bancroft Ave. at Telegraph Way, Berkeley. $25; 510-642-9988 or calperformances.org.

Storytelling

Snap Judgement Live!, hit show from WNYC and NPR hosted by Glynn Washington, comes to town with some of the nation's greatest storytellers including James Judd and Josh Healey at 8 p.m. at Paramount Theatre, 2025 Broadway, Oakland. $21-54; 510-465-6400 or paramounttheatre.com

History

Forgotten: *The Untold Story of D-Day's Black Heroes,* photojournalist and author Linda Hervieux discusses the heroism of African American soldiers at Normandy with historian Julia Browne at 4:30 p.m. at Alliance Française of San Francisco, 1345 Bush St., S.F. $20; 415-775-7755 or afsf.com.

The Castle Quiz: Free weekly trivia contest with cash (and beer) giveaways for the brainiest know-it-alls. Tuesdays, 8:30 p.m., free. Edinburgh Castle, 950 Geary, San Francisco, 415-885-4074, thecastlesf.com.

Charles Unger Experience: Fridays, 7:30 p.m., free. Jazz Bistro at Les Joulins, 44 Ellis, San Francisco, 415-397-5397, www.jazzbistrosf.com.

Charles Unger Experience: Wednesdays, 7:30 p.m., free. Jazz Bistro at Les Joulins, 44 Ellis, San Francisco, 415-397-5397, www.jazzbistrosf.com.

Charlie Siebert & Chris Siebert: Thursdays, 7:30 p.m., free. The Royal Cuckoo, 3202 Mission, San Francisco, 415-550-8667, royalcuckoo.com.

Classical Revolution: Mondays, 8 p.m., free/donation, www.classicalrevolution.org. Revolution Cafe, 3248 22nd St., San Francisco, 415-642-0474, revolutioncafesf.com.

The Cosmo Alleycats featuring Ms. Emily Wade Adams: Wednesdays, 7 p.m., free. Le Colonial, 20 Cosmo, San Francisco, 415-931-3600, www.lecolonialsf.com.

DJs Carmen y Miranda: Fridays, 6 p.m., free. El Rio, 3158 Mission, San Francisco, 415-282-3325, elriosf.com.

"Galaxy Radio": w/ resident DJs Smac, Emils, Holly B, and guests Fourth Saturday of every month, 10 p.m., free, facebook.com/galaxyradiosf. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

Open Mic Night: All forms of live entertainment welcome at this weekly event. One drink or food purchase required. Mondays, 7 p.m. Gallery Cafe Live, 587 Post, San Francisco, 415-346-6161, www.gallerycafelive.com.

Gaucho, Eric Garland's Jazz Session, The Am-

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SUNDAY 2/28

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Behind the Scenes

Moira Demos and Laura Ricciardi, filmmakers behind the 10-part documentary series *Making a Murderer*, speak about their decade-long endeavor to capture the story of Steven Avery at 7 p.m. at Jewish Community Center of San Francisco, 3200 California St., S.F. $42; 415-292-1233 or jccsf.org

Cine Weirdness

Mystics in Bali, Indonesia's oddest contribution to the horror genre, involves an island witch, a curse, and a *penanggalan* — that's a blood-sucking head that floats around on disembodied bowels — starts at 10 p.m. at Roxie Theater, 3117 16th St., S.F. $10; 415-863-1087 or roxie.com.

nesiacs: Wednesdays, 7 p.m., free. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

"Guilty Pleasures": w/ TophZilla, Rob Metal, DJ Stef, Disco-D Thursdays, 9:30 p.m., free. Gestalt Haus, 3159 16th St., San Francisco, 415-655-9935, gestaltsf.com.

"Haute": Saturdays, 10:30 p.m., free. 5A5 Steak Lounge, 244 Jackson, San Francisco, 415-989-2539, www.5a5stk.com.

Honey: Community building group celebrating LBTQQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 415-703-6150, www.lyric.org.

Jeanie & Chuck's Bluegrass Country Jam: First Wednesday of every month, 9 p.m., free. Plough & Stars, 116 Clement, San Francisco, 415-751-1122, theploughandstars.com.

"Jet Set": Salsa, reggaetón, and Latin hip-hop with resident DJ Erick Santero. Wednesdays, 9 p.m., free; $3. Luka's Taproom & Lounge, 2221 Broadway, Oakland, 510-451-4677, lukasoakland.com.

"Jungle Boogie": With resident DJs Poizen, Kool Kyle, and Uncle Joe. Thursdays, 10 p.m., free. Luka's Taproom & Lounge, 2221 Broadway, Oakland, 510-451-4677, lukasoakland.com.

Karaoke Lounge: High-quality singing with no charge for songs or entrance. Daily, free. The Mint Karaoke Lounge, 1942 Market, San Francisco, 415-626-4726, www.themint.net.

Karaoke Night: Tuesdays, 9 p.m., free. Blackthorn Tavern, 834 Irving, San Francisco, 415-564-6627, www.blackthornsf.com.

Karaoke with KJ Paul: Sundays, 9 p.m., free, www.kjpaul.com. Dalva, 3121 16th St., San Francisco, 415-252-7740, www.myspace.com/186529294.

Karaoke with KJ Paul: Wednesdays, 9:30 p.m., free. The Chapel, 777 Valencia, San Francisco, 415-551-5157, thechapelsf.com.

Krazy for Karaoke: With Omar Rockriguez. Mondays, 9 p.m., free, www.theknockoutsf.com/karaoke.html. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

Clifford Lamb, Mel Butts, and Friends: Tuesdays, 7:30 p.m., free. Jazz Bistro at Les Joulins, 44 Ellis, San Francisco, 415-397-5397, www.jazzbistrosf.com.

M.E.E.T.: Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 415-703-6150, www.lyric.org.

Melt Open Mic Night: Wednesdays, 7:30 p.m., free. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

"Mission Love": w/ Aspect McCarthy Last Saturday of every month, 9 p.m., free. Laszlo, 2532 Mission, San Francisco, 415-648-7000, www.laszlobar.com.

Native Plant Nursery Volunteer Days: Help Greg Gaar, native plant guardian. Sundays, noon. Haight Ashbury Neighborhood Council Recycling Center, 780 Frederick, San Francisco, 415-753-0932, www.hanc-sf.org.

OMG! Karaoke: In the front room. Wednesdays, 8 p.m., free. El Rio, 3158 Mission, San Francisco, 415-282-3325, elriosf.com.

Open Mike Karaoke: Daily, 6 p.m., free; free. Encore Karaoke Lounge, 1550 California, San Francisco, 415-775-0442, www.encorekaraokesf.com.

Open Mic with Brendan Getzell: Mondays, 8 p.m., free. Hotel Utah, 500 Fourth St., San Francisco, 415-546-6300, hotelutah.com.

Open Mic with Chris Rodriguez: Tuesdays, 9 p.m., free. Ireland's 32, 3920 Geary, San Francisco, 415-386-6173, irelands32sf.com.

"Original Famous Twang Sundays": Sundays, 4 p.m., free. Thee Parkside, 1600 17th St., San Francisco, 415-252-1330, theeparkside.com.

"Peaches": w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre Thursdays, 10 p.m., free, facebook.com/peachesladydjcrew. Skylark Bar, 3089 16th St., San Francisco, 415-621-9294, skylarkbar.com.

Eugene Pliner Quartet with Tod Dickow: Mondays, 7:30 p.m., free. Jazz Bistro at Les Joulins, 44 Ellis, San Francisco, 415-397-5397, www.jazzbistrosf.com.

Pub Quiz Night: Prizes for winning teams. Tuesdays, 8:30 p.m. Maggie McGarry's, 1353 Grant, San Francisco, 415-399-9020, www.maggiemcgarrys.com.

Quinoa Co-Op: Fourth Friday of every month, 7:30 p.m., free. Atlas Cafe, 3049 20th St., San Francisco, 415-648-1047, atlascafe.net.

Quiz Night: Team trivia game. Thursdays, 6:15 p.m. Elephant and Castle, 424 Battery, San Francisco,

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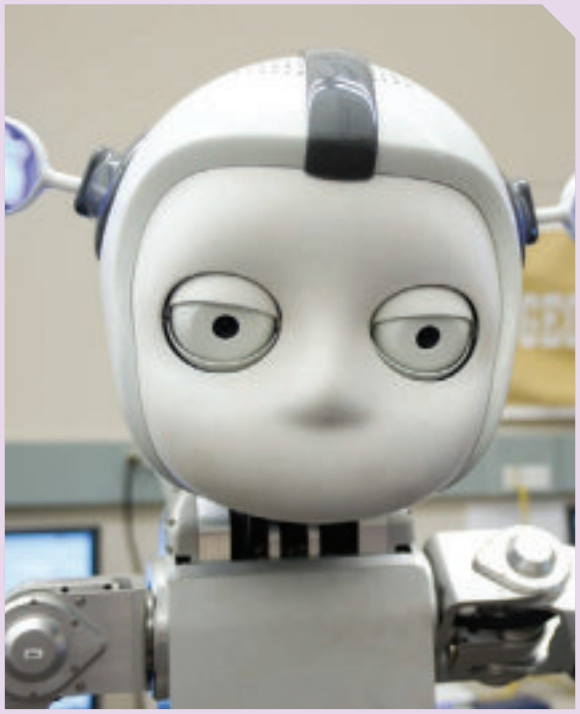
MONDAY 2/29



Georgia Tech/Rob Felt

Tech Talk

DO ANDROIDS DREAM OF ELECTRIC SHEEP?

If you're among those delighted by photos from Mars taken by NASA's gutsy Curiosity Rover, you have to thank Dr. Ayanna Howard. While at NASA she taught the rovers to approach difficult terrain as people might, developing algorithms that allow robots to run around the Red Planet without non-stop human direction. She later applied the same tech here on Earth, designing rovers that monitor the impact of climate change on the world's hazardous ice shelves. Howard is founder of the Human-Automation Systems Laboratory, a member of the Center for Robotics and Intelligent Machines at Georgia Tech, and a woman of color — can we get a Lego mini-figure! — who works tirelessly to inspire girls to love science. These days, she's working on robotics that will help kids with disabilities like cerebral palsy gain greater physical dexterity. In essence, her philosophy of tech is equipoised against that of the *I, Robot* doom crier. During **"Robots: The Mind in the Machine,"** a talk with cognitive neuroscientist Indre Viskontas, Howard will explain how making robots think more like people can change the world for the better.

"Robots: Mind in the Machine" starts at 7:30 p.m. at Nourse Theater, 275 Hayes St., S.F. $29; 415-392-4400 or cityarts.net. ***Silke Tudor***

Sonic Time Warp

Urgh! A Music War, an early 1980s visual mixtape featuring live performances by nearly four dozen post-punk, new wave, and synthpop acts including Devo, Oingo Boingo, Magazine, Dead Kennedys, Klaus Nomi, the Police, Pere Ubu, Gary Newman, the Cramps, the Go-Gos, and Joan Jett starts at 10 p.m. at Alamo Drafthouse, 2550 Mission St., S.F. $5; 415-549-5959 or drafthouse.com/sf.

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415-268-3900, www.elephantcastle.com.

Quiz Night: Trivia game hosted by Stan Lee. Mondays, 8 p.m., free. Blackthorn Tavern, 834 Irving, San Francisco, 415-564-6627, www.blackthornsf.com.

Quiz Nights: The only place in town hosting two nights of trivia every week. Tuesdays, 9 p.m.; Thursdays, 9 p.m. Mad Dog in the Fog, 530 Haight, San Francisco, 415-626-7279, www.facebook.com/pages/Mad-Dog-In-The-Fog/111245485569064.

Ragtime Tuesdays: Tuesdays, 5 p.m., free. Pier 23 Cafe, Pier 23, San Francisco, 415-362-5125, pier23cafe.com.

"Replay Sundays": Sundays, 9 p.m., free. The Cellar, 685 Sutter, San Francisco, 415-441-5678, cellarsf.com.

"Return of the Cypher": Sundays, 9:30 p.m., free. Boom Boom Room, 1601 Fillmore, San Francisco, 415-673-8000, boomboomblues.com.

"Rock 'n' Roll Fantasy": w/ DJs Donovan Drummond and Don C. Baird Sundays, 6 p.m., free. The Brown Jug, 496 Eddy St., San Francisco, 415-441-8404.

Terry Savastano: Mondays, 9:30 p.m., free/donation, www.terrysavastano.com. Fiddler's Green, 1333 Columbus, San Francisco, 415-441-9758, www.fiddlersgreenpub.net.

"Shellac Shack": DJ Chas Gaudí spins vintage blues, jazz, rock 'n' roll, and other 78 RPM goodies. Mondays, 7 p.m., free, www.myspace.com/shellacshack. The Homestead, 2301 Folsom, San Francisco, 415-282-4663, www.homesteadsf.com.

"Shelter": Tuesdays, 10 p.m., free, www.facebook.com/shelter.sf. Underground SF, 424 Haight, San Francisco, 415-864-7386, undergroundsf.com.

"Singin' Sundays": Weekly karaoke night. Sundays, 8 p.m., free. Butter, 354 11th St., San Francisco, 415-863-5964, www.smoothasbutter.com.

Lavay Smith & Chris Siebert: Sundays, 7:30 p.m., free. The Royal Cuckoo, 3202 Mission, San Francisco, 415-550-8667, royalcuckoo.com.

Songwriter Saturdays: hosted by Melissa Lyn Last Saturday of every month, 8:30 p.m., free/donation, songwritersaturdays.com. Exit Theatre, 156 Eddy, San Francisco, 415-673-3847, theexit.org.

"Soul-Full": Classic hip-hop, funk, soul, & more with DJ Aebl Dee. Sundays, 8 p.m., free. Luka's Taproom & Lounge, 2221 Broadway, Oakland, 510-451-4677, lukasoakland.com.

"Stamina": w/ DJs Lukeino, Jamal, and guests Sundays, 10 p.m., free, staminasundays.com. F8, 1192 Folsom, San Francisco, 415-857-1192, feightsf.com.

Sunday Sessions: Sundays, 10 p.m., free. Madrone Art Bar, 500 Divisadero, San Francisco, 415-241-0202, madroneartbar.com.

"Sweater Funk": Sundays, 10 p.m., free, facebook.com/sweaterfunk. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

Taizé Service of Meditation: Candlelit singing, prayer, and contemplation for all spiritual practices. Third and First Wednesday of every month, 7:30 p.m., free. Seventh Avenue Presbyterian Church, 1329 Seventh Ave., San Francisco, 415-664-2543, seventhavenuechurch.org.

Terry Disley's Rocking Jazz Trio: Mondays, 6 p.m., free. Burritt Room, 417 Stockton, San Francisco, 415-400-0555, mystichotel.com.

Terry Disley's Rocking Jazz Trio: Tuesdays, 6 p.m., free. Burritt Room, 417 Stockton, San Francisco, 415-400-0555, mystichotel.com.

Terry Disley's Rocking Jazz Trio: Wednesdays, 6 p.m., free. Burritt Room, 417 Stockton, San Francisco, 415-400-0555, mystichotel.com.

"Three Day Weekend": With DJ C-Moses. Mondays, 9 p.m., free. Luka's Taproom & Lounge, 2221 Broadway, Oakland, 510-451-4677, lukasoakland.com.

"Through Being Cool": Emo/pop-punk/hardcore/indie/screamo singalongs with Ashley and Noelle Last Sunday of every month, 6-9 p.m., free, yinzerparty.com. Delirium Cocktails, 3139 16th St., San Francisco, 415-552-5525.

Transmagic: Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 415-703-6150, www.lyric.org.

Trivia Quiz: Team game of questions and answers, with prizes. Tuesdays. The Bitter End, 441 Clement, San Francisco, 415-221-9538, www.travelnotes.org/BitterEnd/.

Craig Ventresco and/or Meredith Axelrod: Saturdays, 4-6 p.m., free. Atlas Cafe, 3049 20th St., San Francisco, 415-648-1047, atlascafe.net.

"Web of Sound": w/ Jackie Sugarlumps Last Thursday of every month, 9 p.m., free. Make-Out Room, 3225 22nd St., San Francisco, 415-647-2888, makeoutroom.com.

"What?": Wednesdays, 7 p.m., free. Lookout, 3600 16th St., San Francisco, 415-703-9751, lookoutsf.com.

The Whiskey Brothers: First Wednesday of every month, 9 p.m., free. Albatross Pub, 1822 San Pablo, Berkeley, 510-843-2473, www.albatrosspub.com.

Whiskey Wednesday: Because Friday is too long to wait. Wednesdays, 4 p.m., free. Bender's, 806 S. Van Ness, San Francisco, 415-824-1800, www.bendersbar.com.

Women's Wednesdays: Once a week, meet with working women as well as stay-at-home moms for an hour of inspiration. Run by Rabbi Ahron Hecht. Wednesdays, 12:15 p.m. Richmond Torah Center, 423 10th Ave., San Francisco, 415-386-8123, www.rtchabad.org.

LITERARY EVENTS

Fireside: Storytelling series whose events contain tales on specific themes. First Wednesday of every month, 8 p.m., $10-$15, firesidestorytelling.com. Chez Poulet, 3359 Cesar Chavez, San Francisco.

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

Jazz Stories: Pianist Richard Leiter hosts a monthly night dedicated to tales, anecdotes, and remembrances of classic jazz musicians, with live music performances to set the right vibe. First Tuesday of every month, 7:30 p.m., free. Pegasus & Pendragon Books & Music, 1855 Solano, Berkeley, 510-525-6888, pegasusbookstore.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins $50. Last Monday of every month, 7 p.m., $5, porchlightsf.com. Hemlock Tavern, 1131 Polk, San Francisco, 415-923-0923, hemlocktavern.com.

San Francisco's Queer Open Mic: Monthly LGBT readings (and more) since 2004. Fourth Friday of every month, 7:30 p.m., donation, queeropenmic.com. Modern Times Bookstore, 2919 24th St., San Francisco, 415-282-9246, moderntimesbookstore.com.

Saturday Night Special: Monthly literary open mic hosted by Hollie Hardy and Tomas Moniz. Last Saturday of every month, 7 p.m., free, facebook.com/pages/Saturday-Night-Special-an-East-Bay-open-mic/112174188880786. Nick's

TUESDAY 3/1

Witty Repartee

Cintra Wilson, cultural critic and beloved columnist, celebrates her latest book *Fear and Clothing: Unbuckling American Style* at 7 p.m. at Alamo Drafthouse, 2550 Mission St., S.F. $15; 415-549-5959 or drafthouse.com/sf.

Lounge, 3218 Adeline, Berkeley, 510-652-4166, nickslounge.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

TMI Storytelling: Hosted by Gina Gold. Fourth Thursday of every month, 7 p.m., $10-$13, tmistorytelling.com. 3KB Sports Bar, 3000 Broadway, Oakland, 510-465-2569, 3kbsportbar.com.

MUSEUM EXHIBITS & EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. 34th Annual Middle School Science Fair Display: The 34th Annual San Francisco Middle School Science Fair projects are on display at California Academy of Sciences. Visitors can view 160 inventive projects by San Francisco students exploring an outrageous array of scientific inquiries into various areas of physical, behavioral and biological sciences. Awards ceremony for participating student scientists, their families, and educators, takes place from 10:00am to 11:30am, on Saturday, February 27, 2016 at the California Academy of Sciences. Dr. Michelle Trautwein, California Academy of Sciences' entomology curator, will be the guest speaker. All Academy visitors are welcome. Through March 5, 9:30 a.m.-5 p.m. 415-554-9604. sciencefaircoordinator@randallmuseum.org. www.www.randallmuseum.org. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Conservatory of Flowers. Garden Railway: 1915 Pan-Pacific: Garden Railway displays miniature replicas of World's Fair attractions. Through April 10. $8. 100 John F. Kennedy Drive, San Francisco, 415-666-7001, conservatoryofflowers.org.

Contemporary Jewish Museum. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo).

"Angraecum sesquipedale"– 1862 Lithograph from Warner

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The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Full-Spectrum Science: Exploratorium scientist Ron Hipschman lets you have fun with physics via hands-on activities and demonstrations that explore physical phenomena like sound, color, temperature, etc. Fourth Thursday of every month, 8 p.m.; Fourth Sunday of every month, 11 a.m., 2 & 3:30 p.m. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

The Marine Mammal Center. Marine Science Sundays: Learn about oceans and the wildlife within during classroom presentations and docent-led tours of the MMC. Second and Fourth Sunday of every month, 10 a.m.-5 p.m. Free. 2000 Bunker Road, Sausalito, marinemammalcenter.org.

Museum of the African Diaspora. Alison Saar: "Bearing": Saar utilizes manipulated materials such as glass and tar and found objects such as sugar sacks, mops, and raw cotton to merge the historical past with contemporary bodies. The historical attachments associated with such materials provoke conversation about the burdens endured by African Americans stemming from the legacy of slavery and racial discrimination, both past and present. Wednesdays-Sundays. Continues through April 16. $5-$10. 685 Mission, San Francisco, 415-358-7200, moadsf.org.

Oakland Museum of California. Bees: Tiny Insect, Big Impact: With bee populations declining across the nation, this family friendly exhibit acts as both an introduction to these striped insects and a wake-up call about their ecological importance. Wednesdays-Sundays. Continues through July 24. 1000 Oak, Oakland, 510-238-2200, museumca.org.

Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Yerba Buena Center for the Arts. Lightswarm: This suspended window sculpture turns the YBCA's glass wall into a glowing parade of sound-sensing lights that changes with the movements of nearby people and things. Through Oct. 31. Free. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31, 2017. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

THEATER

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Hair: The American tribal-love rock musical: Bay Area Musicals! continues its inaugural season with the acclaimed tribal love-rock musical, "Hair". This generation-defining musical tells the story of Vietnam-era youths awkwardly but exuberantly creating their own rite of passage through the confusion around them. Among them are Claude and Berger – a pair of friends battling against Claude's draft notice, and Sheila, who is in love with both of them, but her politically-active lifestyle leaves her little time to act on her feelings. Ultimately, Claude has to decide if the hippie life is for him or go to Vietnam. Thursdays-Saturdays, 8 p.m.; Saturdays, 2 p.m. Continues through March 12, $35–$60, 415-340-2207, info@bamsf.org, www.bamsf.org/. Victoria Theatre, 2961 16th St., San Francisco, victoriatheatre.org.

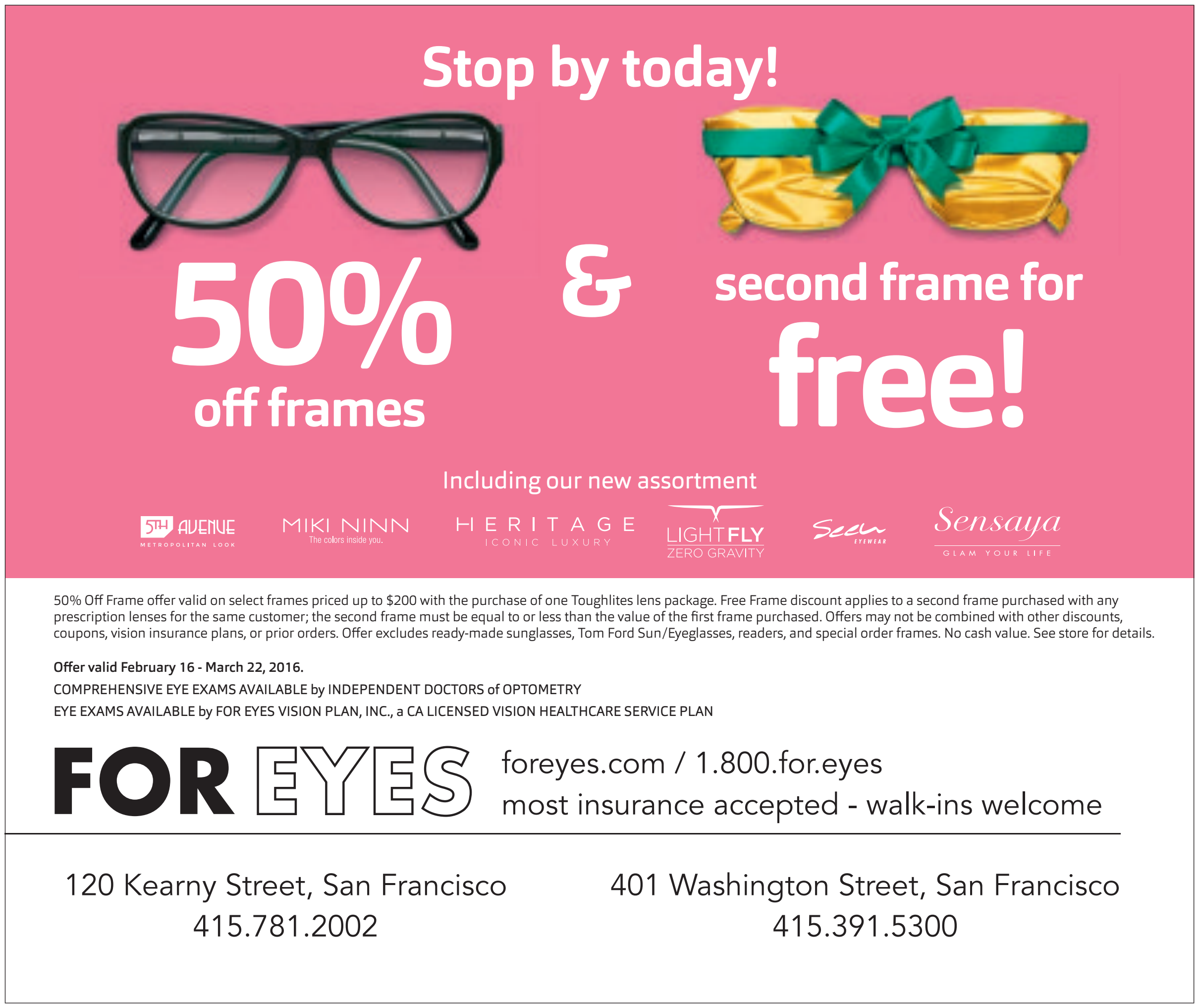
"Mighty Real": A Fabulous Sylvester Musical: "Mighty Real" celebrates the life of the original 1970's disco queen Sylvester. Directed by Wayne and Kendrell Bowman with the book written by Wayne. Wednesdays-Sundays. Continues through March 13, $35-$100. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

The News: Monthly series of queer performance art. First Tuesday of every month, 7:30 p.m. SOMArts Cultural Center, 934 Brannan, San Francisco, 415-863-1414, somarts.org.

"Ondine": By Katharine Sherman. Directed by Rob Melrose. Starring Jessica Waldman, Kenny Toll, Danielle O'Hare, Molly Benson, and Marilet Martinez. Through March 6. The Cutting Ball Theater, 277 Taylor, San Francisco, 415-525-1205, cuttingball.com.

Other Desert Cities: Other Desert Cities by Jon



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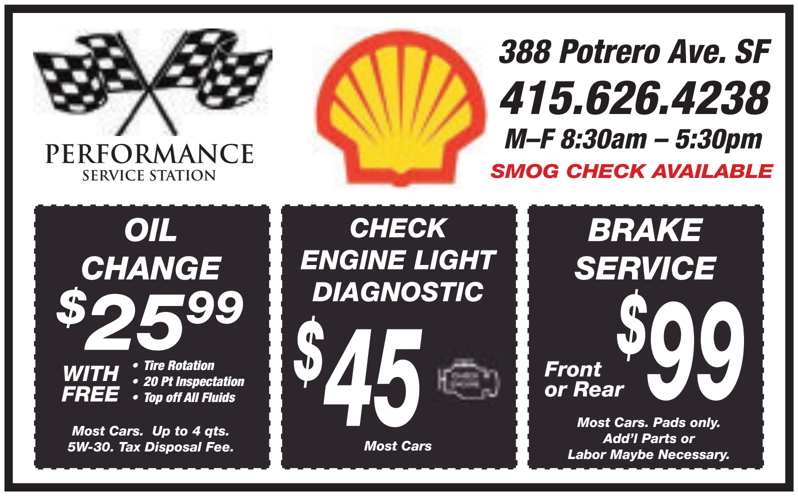

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WEDNESDAY 3/2

Psych-Salon

Escape From Reality: *Freud's Bar,* a monthly discussion for young adults interested in psychology and snacks, tackles troubled relationships with alcohol with local psychotherapist Marc Wallis meets at 6:30 p.m. at Diesel, a Bookstore, 5433 College Ave., Oakland. Free; 510-653-9965 or dieselbookstore.com.

Robin Baitz, Other Desert Cities tells the story of the fictional Wyeth family — a clan led at the top by a mother and father highly regarded in old Hollywood circles and admired by Republicans for their service to and friendship with Ronald and Nancy Reagan in their heyday. The play explores the dark family secrets that threaten to destroy external and internal perceptions about the life the members lead. Feb. 26-28, 8-10 p.m.; March 4-6, 8-10 p.m., $25, 510-499-8177, info@piedmontcenterforthearts.org, www.piedmontplayers.org/. Piedmont Center for the Arts, 801 Magnolia, Piedmont, piedmontcenterforthearts.org.

Pas De Quatre: A unique, poetic piece of theater by Margery Fairchild that uses real choreography from 1845 to explore the creative but contentious world of prima ballerinas, opens at 8 p.m. Through Feb. 27. Exit Theatre, 156 Eddy, San Francisco, 415-673-3847, theexit.org.

Red Light Winter: Seat of your pants Productions is honored to be presenting Adam Rapp's brilliant RED LIGHT WINTER as their first show in the Bay Area. The play revolves around two friends, Matt (Jarrod Ackerley) and Davis (Alexander Mayes), who go to Amsterdam on a mission to help Matt get over his failed relationship. Davis brings a young prostitute named Christina (Jocelyn McMahon-Babalis) to their hostel to help Matt get past his depression and a very unusual love triangle forms. A year later, Christina finds herself at Matt's small apartment in New York City, where some major reveals happen... Thu., Feb. 25, 8-10 p.m.; Fri., Feb. 26, 8-10 p.m.; Sat., Feb. 27, 8-10 p.m.; Thu., March 3, 8-10 p.m.; Fri., March 4, 8-10 p.m.; Sat., March 5, 8-10 p.m., $20.00, 323-594-9666, seatofyourpants@gmail.com, www.theexit.org/red/#more-1816. Exit Stage Left, 156 Eddy, San Francisco, sffringe.org.

"Sagittarius Ponderosa": By MJ Kaufman. Directed by Ben Randle. Through Feb. 28. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 415-861-8972, nctcsf.org.

Sam and Dede: My Dinner with Andre the Giant: World premiere of Gino Dilorio's imagined meeting between Samuel Beckett and the boy who would become the world's best known wrestler. Based on true events, it's a world as absurd as a Beckett play itself. Directed by Leah S. Abrams. Thursdays-Saturdays, 8-9:30 p.m.; Thursdays-Saturdays, 7:30-9 p.m.; Thursdays-Saturdays, 2-3:30 p.m. Continues through March 5, $38, 415-798-2682, carrpool@pacbell.net, www.custommade.org. The Custom Made Theatre Co., 533 Sutter Street, San Francisco, custommade.org.

Solo Sundays: A monthly showcase of solo performances. Last Sunday of every month, 7 p.m., $12-$25, solosundays.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

The Unfortunates: The Unfortunates, a musical fever dream inspired by the old blues song "St. James Infirmary," tells the story of a soldier who traverses a world of nightmares to rescue an armless courtesan from the plague. Through April 10, $45-$85. The Strand, 1127 Market, San Francisco, 415-749-2228, act-sf.org.

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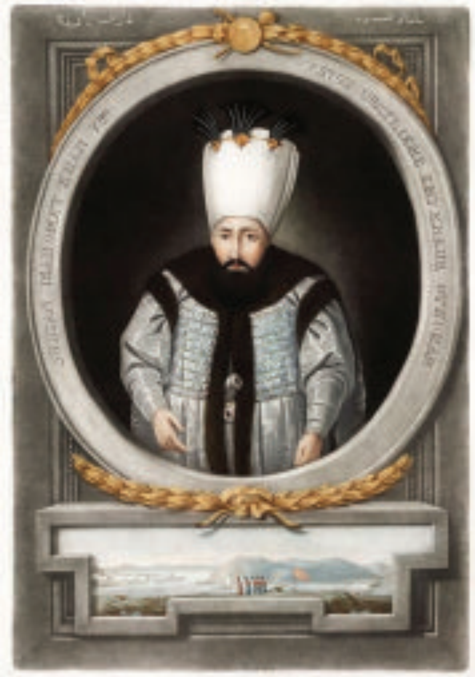
Pearls of the Orient

The Asian Art Museum dives deep into the cultural explosion of 17th-century Persia, while Luggage Store Gallery looks at another explosion closer to home.

By Jonathan Curiel

In the mid-1600s, as the American colonies were still being formed, India's Mughal overseers built some of the world's most beautiful and elaborate edifices, including the Taj Mahal. The architecture that helped inspire the "Crown of Palaces" can be found in the Iranian city of Isfahan, especially in the ornate Imam Mosque, which was first constructed in 1611. Isfahan's historic architecture — which "dazzled" Andy Warhol when he visited in 1976 — is its best-known characteristic, but a new exhibit at the Asian Art Museum reveals Isfahan's place as a thriving, multicultural mecca in the mid-to-late 1600s, when European art forms influenced the highest reaches of Persian society, and Christian motifs were celebrated in a culture where Armenians, Georgians, Circassians, Christians, Jews, and others thrived under Muslim rule.

"Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts," which opens Friday, sifts Isfahan's 17th-century history through the life of a single painter, Muhammad Zaman, who was favored by the ruler named Shah Sulayman. Zaman's *The Return from the Flight into Egypt*, from 1689, interprets a Peter Paul Rubens work that shows a young Christ walking hand-in-hand with Mary, accompanied by Mary's husband, Joseph. A nod to Shah Sulayman's Christian wives, it's a familiar biblical scene, except that Zaman's Mary looks very Persian — as does Christ. Painted in what Persians called the farangi-sazi (or European) style, The Return from the Flight into Egypt is an artistic apotheosis of a new interpretive mode of painting — a conscious mix of East and West that held sway in 17th-century Persia, and that embodied the mix-and-match melding that Persia's Safavid dynasty applied to its arts and to its culture at large.



Portrait of Mahmud I Engraved by John Young, 1815/ Courtesy National Gallery of Art Library, Washington , D.C., and the Asian Art Museum

This same "mix-and-match" approach happened in 16th-century Mughal India and 18th-century Ottoman Turkey — the two other historic periods that "Pearls on a String" highlights through the lens of a single Muslim figure. Narrowing Islamic history to one person has its advantages — especially if that person's work upends assumptions about the long arc of Muslim history, which all three figures do. Besides Muhammad Zaman, there is Abu'l Fazl ibn Mubarak, a key historian and translator in the 16th-century court of Mughal emperor Akbar, whose three-volume Akbarnama (History of Akbar) is still considered a definitive account of the ruler's feats and doings; and there is Sultan Mahmud I, the 18th-century hunchback leader who ushered in an era of calm in war-torn Ottoman Turkey and was a well-regarded patron of the arts.

Mahmud I isn't well-known today, scholars say, because his reign was relatively free of strife and calamity, but a visit to modern Turkey — or to the Asian Art Museum — shows his legacy, which includes important architectural additions in Istanbul that were influenced by Baroque (European) aesthetics. Prominent is Istanbul's Nuruosmaniye Mosque, whose Greek-Ottoman architect was the first non-Muslim to direct such a large Muslim project in Ottoman Turkey, according to Islamic architecture scholar Ünver Rüstem. At the Asian Art Museum, a gun speckled with gold, silver, diamonds, emeralds, rubies, and other jewels anchors the gallery about Mahmud I. The gun was ceremonial, and apparently neither Mahumd I nor anyone else ever fired it. Hidden inside the weapon are writing instruments that are equally bejeweled.

Writing and calligraphy have always been highly valued in Muslim society, and the books, pamphlets, and calligraphic art from each era of "Pearls on a String" are exquisite, whether it's a frontispiece from a 1597 poetry book from Amir Khusro, the celebrated Sufi figure who's credited with introducing Qawwali music to the Indian subcontinent; pages from the Akbarnama that were added around 1600; or a royal Ottoman decree from 1721 that's more than three feet tall. "Pearls on a String" — which the Asian Art Museum co-organized with Baltimore's Walters Art Museum — is a rare chance to see artifacts of centuries-old Muslim history. The inter-religious and inter-cultural connections and influences that are an integral part of Islamic history — but that so often get sidetracked in discussions about the religion and its culture — are thankfully highlighted at the Asian Art Museum.

"Pearls on a String" spotlights three distinct periods that radiate with patterns of beauty and borrowing. The beauty is easy to recognize. The borrowing among cultures and religions is less so, but appreciating its existence is just as rewarding, and "Pearls on a String" brings that out in surprising and dazzling ways.

The economic revolution that's tearing apart San Francisco is the focus of "Gentrified," a six-artist exhibit at the Luggage Store Gallery that's especially notable for Spencer Keeton Cunningham's work and that of Dont Fret, whose paintings of people with thought balloons perfectly capture the tangled urban scenes where haves and have-nots mingle side-by-side, and dreams and nightmares exist in parallel states.

Curated by Yarrow Slaps, "Gentrified" is a caustic look at San Francisco's recent transformation, but there is dark humor here, too, as in the large art "moon" that's for lease and whose interior allows people to crawl inside and see what it's like to squeeze into a small, graffitied moon encampment. Dont Fret's tenants, passers-by, bicyclists, and speculators are also oddly hilarious, as in the hairy, bun-headed tenant who stands in his upstairs window and announces, "I have rent control!" while another man stands below and thinks, "Man, I hate flying." (Dont Fret is from Chicago, whose gentrified streets mirror those of San Francisco.)

Cunningham connects urban gentrification with historic European takeover of native American lands. Both Cunningham and artist Jaque Fragua, who also worked on the exhibit, say that "gentrification is the new form of colonization." Their words and their art take on even more resonance in the Luggage Store Gallery's location near Sixth and Market streets, where gentrification is accelerating at a higher rate than ever.

"Gentrified"
Through March 5 at the Luggage Store Gallery,
1007 Market St., S.F.; Free.
415-255-5971 or
luggagestoregallery.org

"Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts"
Feb. 26 - May 8, at the Asian Art Museum,
200 Larkin St., S.F.; $10-$25;
415-581-3500 or asianart.org

KNOW YOUR STREET ART

Untitled

444 Natoma (near Fifth St.)

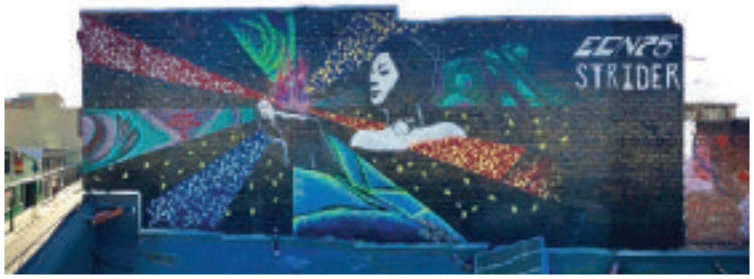
If you stand at the corner of Natoma and Mary streets and look up, you'll see a series of old brick buildings that have been there for decades. You'll also see a work of art that's a cascade of everything from stars in the heavens to floating acorns. At the center is a kind of goddess who, while overseeing the cosmos around her, holds "life crystals" in her right hand.

"We really wanted to mirror the idea of an earth goddess," says Max Ehrman, who did the work and had the artist named Strider Patton do the goddess figure. "It's a celebration of earth, life, and the mother. It's how we envision the world all being intertwined."

The work, which went up in early February, replaced an Ehrman collaboration that featured a series of masked heads — done by the Oakland artist Nina Wright — resembling those of Mexican wrestlers. Ehrman, a San Francisco artist who also goes by the name Eon75, plans to eventually replace the new work with another mural. "I like," he says, "to keep it fresh."

For now, the work is in a prime location — perched above a parking lot in an area that gets a good amount of foot and car traffic. Real estate developers are eying the buildings all along Natoma, so the clear views could change dramatically. The art at 444 Natoma perches over the building of 442 Natoma, where inside is a business that runs sex parties for men. They loved Wright's masked figures for the way they resembled sex masks. They also liked Ehrman's colorful shadow and drip pattern. Ehrman's work is stylish and engaging — what some would call the opposite of graffiti. But tagging and creating large letters is how Ehrman started in street art.

"The way I got into my weird, abstract style is I would do letters, and they got so wild-style that I couldn't even read them," says Ehrman, who has both a bachelors and a masters degree in architecture. "I thought to myself, 'Why am I even adhering to this letter structure?' That's when I started having fun." — ***Jonathan Curiel***



‘PIG BLANKET. THAT’S THE APP I WOULD TAKE.’

Grumpier Old Men

Gil Faizon and George St. Geegland’s cantankerous comedy comes to the Herbst Theater. If they can avoid some tourist traps, that is.

By Zack Ruskin

John Mulaney and Nick Kroll

Luke Fontana

Mercury may be the main reason to keep albacore to a minimum in your diet, but from Feb. 29 to March 3, “Too Much Tuna” will have an entirely different meaning. That’s because for those four nights, New York septuagenarians George St. Geegland and Gil Faizon will be coming to San Francisco with the touring version of their off-Broadway show *OH, HELLO,* which *New York Times* theater critic Ben Brantley hailed as “sour and crotchety old men at their best.”

Faizon and St. Geegland — the alter egos of comedians Nick Kroll and John Mulaney, respectively — first came to the public eye with their reoccurring “Too Much Tuna” segment on the former’s *Kroll Show*, which ran for three seasons on Comedy Central. Its plotline — Faizon and St. Geegland serving a special guest a sandwich crammed with excessive tuna fish — gave way to *OH, HELLO*, which completed a sold-out run at New York’s Cherry Lane Theater in December.

Drawing on elements of the Upright Citizen’s Brigade Theater, the *Comedy Bang Bang* podcast, their respective stand-up specials, and Mulaney’s time as the head writer on *Saturday Night Live*, the characters of Gil Faizon and George St. Geegland are fully realized, slightly racist old-school New Yorkers who have rather inexplicably been involved in everything from the Zodiac killings to Ken Kesey’s Merry Pranksters.

SF Weekly spoke with them on a busy day that included St. Geegland’s intention to take a very lukewarm-to-cold bath, and Faizon’s plans to take notes on a *Judge Judy* episode for his legal journal.

Have you guys ever been to San Francisco before?

George St. Geegland: We went once. I had to go to the bathroom and I couldn’t get in to Cosi on the Upper West Side, and then the frame store that normally lets me use their bathroom didn’t let me, so I flew to San Francisco and I ended up going to the bathroom at an occult bookstore in the Tenderloin.

Gil Faizon: I was there because I used to move — what we now know was counterfeit — uppers for Kesey and the rest of the Merry Pranksters. We, of course, knew the Beats — that whole scene. We were around and not welcome to be a part of it, but around.

GSG: We love uppers so much.

You’ll be in San Francisco for four nights. Is there anything you want to do while you’re here?

GSG: You know, we’re going to visit the Transamerica Building, because that style is what we’re like inside. That whole concrete, Epcot Center-like vibe is very us. So we’ll wander in front of Transamerica. We’ll go to City Lights bookstore to steal postcard pictures of Marilyn Monroe lifting weights, and then we’ll just wander up and down Columbus paying way too much for bad cannoli.

GF: Also, when I’m there, I’m told I’m not allowed on any cable car because my streak of public transportation accidents is tremendous. I’ve been in at least one cab accident a week for the last six years, and that’s why my neck is basically like a slinky.

The Bay Area is the birthplace of a lot of technology. If Apple came to you while and offered to make an *OH, HELLO* app, what would you want it to do?

GF: An appetizer?

GSG: An appetizer, yeah. If it could be a passed app, because I like when they’re taking wedding photos to just plant myself in one spot — and I’m not invited, by the way, to these weddings — but I’ll plant myself in one spot and I’ll wait for a passed app. I like when it’s a lamb skewer on a bone, so afterwards I can hold the bone, and then I get four bones at once and I pretend that I’m a bear with claws.

GF: Also I do pig blanket. I do pig blanket, and that’s the app that I would make. If someone in Silly Cone can make a passed app that we could eat, whether we’re invited to the wedding or not, that’s something that we would be very interested in doing.

Is there anyone you’re really hoping will come see the show?

GF: I’ve got a few people. We want Mark Zuckerberg and Larry Page and all the other people who’ve made money. We also want their money. Kanye West has revolutionized the idea of raising money, and that’s to ask for it. I personally would like some of the Chinatown store vendors who seem amazingly disinterested in selling me stuff to come to the show. And then I want Martin Lawrence, the guy who owns the Martin Lawrence Art Gallery down on Fisherman’s Wharf to come, because I want to ask him if he’s Martin Lawrence the actor.

GSG: I want a few of those seals from Fisherman’s Wharf to come, because they sleep like me. They sleep until they start to fall into the ocean and then they wake up. I’d love the Zodiac to come, because I’m so sore at him, and I don’t mean to use strong language, but I’m really sore at the Zodiac, because he stole my thing of writing to newspapers. I used to write these letters, I use to write these screeds, and he took my whole thing.

GF: I would like the Madame Tussaud’s Museum wax statue of the current tiny mayor to come to the show. I’d like Ed Lee’s wax figurine from Madame Tussaud’s museum to come, and if it means, if they have to bring the actual Ed Lee, then so be it.

OH, HELLO

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Standing Up for Sex Worker Rights

Although I attended labor rights demonstrations with my parents as a youngster, I truly began my own career in activism as a founding member of my high school's first Gay-Straight Alliance.

I served two terms as president and championed the campaign of selling Klondike bars — pun definitely intended — at lunch, so the popular kids would associate queers with ice cream, and possibly harass us less. (For the record, it worked.)

It seems silly now, but at the time the stakes felt incredibly high. Many schools wouldn't even allow GSAs on campus, and there were very few of us brave enough to be out. Marriage equality isn't the end-all, be-all of LGBT issues, but it all seemed so impossible back then when we had to bribe our peers with sugar to accept us.

Seeing how far the LGBT movement has come within just the short span of my own activism gives me so much hope the future of the sex workers' rights movement, which has gotten to celebrate some small but meaningful victories already in 2016.

On Feb. 12, the Department of Justice announced all but one of the employees arrested when Department of Homeland Security raided the Manhattan offices of advertising platform Rentboy last August are no longer facing criminal charges.

Tens of thousands of men all over the world were able to independently advertise on Rentboy, allowing workers valuable time and space to negotiate rates and safety before doing business with their clients — an important asset in countries like the United States, where sex work is still criminalized, and where seeking police intervention in the event of an emergency can be complicated and often dangerous. CEO Jeffrey Hurant, who founded the company in 1997 and made it the first website of its kind, was indicted in late January on one count of violating the Travel Act and two counts of money laundering. He pleaded not guilty to all the charges and was released on a $350,000 bond.

"One left," said gay activist Bill Dobbs when he announced the dismissal of charges for the six other employees. (It was Dobbs who organized protests following the initial arrests.) "Let's hope the U.S. Attorney ends this much-criticized case by dismissing charges against the remaining defendant."

Here in the Bay, meanwhile, gay, straight, amateur, fetish, and even webcam porn performers have united with producers and public health advocates to oppose a set of proposed regulations that would have required dental dams for oral sex — as well as eye protection for facials in all adult films in California.

Porn performers feared the regulations, which came with the threat of heavy fines for noncompliance, would drive the industry underground and put workers and the public at risk.

Currently, the adult industry self-regulates with a strict testing protocol — along with optional condom usage — resulting in zero transmissions on testing-compliant sets in more than a decade. Some studios, like Wicked Pictures, are condom-only, but even producers and models who make only porn with condoms, such as multi-award winning contract star Jessica Drake, joined more than 100 adult industry pros who showed up for public comment at Cal/OSHA's meeting in Oakland.

After four hours of testimonies, two members of Cal/OSHA's board were swayed and voted nay. Nothing more was needed to kill the proposal.

The auditorium erupted in cheers, applause, and tearful hugs, as the adult industry and its allies celebrated the decision, expressing immense gratitude and relief that a governing body had listened. The victory is tentative, however, as Californians will be faced with a statewide ballot initiative mandating similar protocols this November.

The Whore Next Door
By Siouxsie Q

Photograph by Isabel Dresler/isabeldresler.com

But the most exciting piece of sex worker rights news in America comes from the state of New Hampshire, which has recently introduced House Bill 1614, which would decriminalize prostitution and recategorize the solicitation of a minor through force or intimidation as a Class B felony.

Yes, that's right, folks. Although it's yet to receive much press, America's first decriminalization bill is a reality (although not yet law). The Sex Workers Outreach Project is encouraging allies and supporters to contact the New Hampshire House Criminal Justice and Public Safety Committee and urge them to support HB 1614. It will be officially out of committee by March 3 — so the clock is ticking.

It feels like the tide is truly turning in this country. People are finally starting to listen to the voices of sex workers and acknowledge their human rights.

There's still so much work to do, but the dream of sex workers living without fear of criminalization doesn't seem as distant as it once did.

TheWhoreCast@gmail.com

The Last Man on the Moon

The Last Man on the Moon

Not rated. Opens Friday at the Roxie Theater.

Mark Craig's engaging documentary *The Last Man on the Moon* is both an elegy for the long-defunct Apollo space program and a look at the personal toll it took on those involved. Genial old coot Gene Cernan discusses how he became an astronaut and — after the tease of being in the Apollo 10 mission to do everything *but* land on the moon — finally set foot on its surface in 1972 during Apollo 17, NASA's final voyage to Earth's natural satellite. Although rightfully proud of his accomplishments, Cernan's regret is palpable as he looks back on the degree to which he neglected his family. He describes himself as "selfish" more than once and clearly wonders if it was all worth it, particularly since it led to the breakup of his first marriage. (He wasn't alone: 60 percent of astronauts got divorced.) Indeed, the true heart of the film is Cernan's relationship with his daughter, whose initials he wrote in the lunar dust — which, *aww*! — and there's a terrific sight gag concerning a debate between Cernan and his second wife about how many years they've been married. *The Last Man on the Moon* is a reminder that while there were no bigger heroes in the 1960s than the Apollo astronauts, they were still flawed men who had to come back down to earth. ***Sherilyn Connelly***

Embrace of the Serpent

Not rated. Opens Friday at the Opera Plaza Cinema.

One of the nominees for Best Foreign Language Film, Ciro Guerra's lovely and oft-harrowing *Embrace of the Serpent* winds its way through an Amazonian rainforest ravaged by early-20th-century colonialism. Shot in glorious black-and-white, the movie intercuts between two timelines. Young shaman Karamakate (Nilbio Torres), who has an eminently reasonable hatred of white men for the havoc they've wrought on his land in the form of rubber barons and Christian missionaries, reluctantly aids Theo (Jan Bijvoet), a German explorer who falls ill while searching for a legendary psychedelic plant called the yakruna. Forty years later, old Karamakate (Antonio Bolivar) assists German botanist Evan (Brionne Davis), a student of Theo's writing who hopes Karamakate can lead him to the yakruna. Episodic in a way common to journey-up-the-river movies, with the added texture of revisiting locations decades later, particularly powerful in a return to already-unpleasant mission that has since devolved into pure horror. A hallucinogenic McGuffin sets up certain expectations, and although it takes a while to get to the fireworks factory, the payoff is brief but worth it, with some aerial shots directly evoking *2001: A Space Odyssey*. But the journey is, of course, more important than the destination, and both of *Embrace of the Serpent*'s trips are worth taking. ***SC***

THE 2016 ESSEFFIES: THE FILM AWARDS THAT TELL IT LIKE IT IS

You may think movie-awards season culminates with the Oscars, but would be wrong if you did. The shindig this Sunday celebrating white people in Hollywood is merely an epilogue for the only awards that matter: the Esseffies.

Best Eye Acting: Rinko Kikuchi in *Kumiko, the Treasure Hunter*

The best film of 2015, Nathan and David Zellner's riff on *Fargo* and depression, features a wonderfully understated performance by its producer and star, Rinko Kikuchi. She's rarely outwardly expressive in the film, but keep an eye on her eyes, particularly as she begins to realize her VCR is eating her copy of *Fargo*. She speaks volumes using only her extra-ocular muscles.

Poutiest Snub: *Beasts of No Nation*

Cary Joji Fukunaga's story of child soldiers in Africa was controversial from the start, as major theatrical chains refused to carry it because of its same-day Netflix debut. Hollywood's tantrum continues with the Academy ignoring the film, refusing even to nominate Idris Elba or newcomer Abraham Attah for their amazing performances. The entertainment industry's resistance of the advance of consumer-oriented technology always works, which is why the Internet never caught on, and everyone still listens to music on CDs.

Best Argument for Social Media Being a Source of Good and Not Evil: *Twinsters*

In Samantha Futerman and Ryan Miyamoto's heartwarming documentary, Korean-American adoptee Samantha discovers almost by accident on the Internet that she has a twin sister living in France. It's a heartwarming true story that might not have happened without social media, so score one for modern technology.

Best Argument for Social Media Being a Source of Evil and Not Good: *Unfriended*

Sure, it's a horror movie and not a true story, but if there's the slightest chance that the spirits of the dead could possess their old Facebook and Skype accounts to seek vengeance on the living — and in Fresno, no less — isn't that a good enough reason to unplug? Darn you, modern technology!

Best Pwnage of Dumb Boys: The Failed Boycotts of *Mad Max: Fury Road* and *Star Wars: The Force Awakens*

MRAs — or "Men's Rights Activists," who are a genuine political movement — called for boycotts of *Mad Max: Fury Road* because it had a prominent female lead character, and *Star Wars: The Force Awakens* for not only having a prominent female lead character, but also a prominent black lead character. (Being directed by a person of the Jewish faith didn't help, either.) *Fury Road* went on to gross $350 million worldwide and is nominated for Best Picture, while *The Force Awakens* made over $2 billion. The MRAs do claim their "online reporting of the social justice nature" of the latter cost it a whopping $4.2 million at the box office. Nice try, bros.

Worst Recasting: Emilia Clarke & Jai Courtney in *Terminator: Genisys*

Obviously, a film that's set during the events of the first *Terminator* film from 1984 can't use Linda Hamilton and Michael Biehn as Sarah Connor and Kyle Reese. But Clarke and Courtney are mediocre actors in the best of circumstances, and were miscast to the point of unwatchability, setting a new standard for bad ideas poorly executed.

The "Are You Not Entertained?" "No, We Are Not!" Award, Professional: The San Francisco Press Screening of *Star Wars: The Force Awakens*

The nationwide press screenings of *The Force Awakens* on Tuesday, Dec. 15, 2015 were very hush-hush affairs. A colleague at the *Village Voice* tells us that at the New York screening, the critics applauded like mad from start, and the sight of Rey force-grabbing Luke's lightsaber received as big of a response as the titles or the familiar faces. By comparison, the Bay Area crowd seemed annoyed to be there, sitting in stony silence throughout because they're *professional grown-up adults* who take their important jobs seriously, thank you very much. (The Los Angeles bureau refused to comment, suggesting something truly terrible happened.)

The "Are You Not Entertained?" "No, We Are Not!" Award, Amateur: The Internet's Reaction to *Star Wars: The Force Awakens*

Anhedonia among film critics is to be expected because we're the worst, but the backlash from fans was a bit more confounding. Even as they went to see it multiple times, they took to the Internet to rip the story to shreds, as though it were the only *Star Wars* film with glaring plot holes. (Seriously, how did the Death Star get to the Yavin system so quickly from Alderaan? Why didn't they just blow up the planet, which also would have taken out the Alliance's moon?) Folks, you were given a gift. Enjoy it.

Best Bridge of Spies: The Bridge of Spies in *Bridge of Spies*

Not that there were a lot of other bridges of spies to compete with in 2015, but the bridge on which spies were exchanged in Steven Spielberg's *Bridge of Spies* was still the best. Although it was filmed on the Glienicke Bridge outside Berlin that was used for exchanging spies during the Cold War, Spielberg shoots it in a way that recalls the Devil's Tower UFO landing site from *Close Encounters of the Third Kind*. Making a real-life location feel like a set is its own kind of old-school movie magic.

The "I Just Can't Even" Award: *Freedom*

Preaching to the same white choir that is changing textbooks to refer to the slave trade as the "Atlantic triangular trade," Peter Cousens' *Freedom* is a faith-based film acting in bad faith toward the history it supposedly conveys. A hagiography of the slave-ship captain who wrote "Amazing Grace," the picture has the temerity to suggest that the reason a merciful God would allow slavery is that there are no good people because of Original Sin, so aren't we *all* slaves when you think about it? I Just Can't Even.

The One-And-Done-Club of 2015:

Having a unique, searchable title is more important than ever for a product to be found in an increasingly crowded marketplace, but you wouldn't know it from all the single-word titles. 2015's include — but are not limited to — *Aloft*, *Aloha*, *Amy*, *Ardor*, *Asthma*, *Boulevard*, *Brooklyn*, *Burnt*, *Buzzard*, *Carol*, Chappie, *Cheatin'*, *Cinderella*, *Concussion*, Cooties, *Creed*, *Dilwale*, *Dope*, *Eden*, *Entertainment*, *Experimenter*, *Everest*, *Felt*, *Focus*, Freedom, *Freeheld*, *Girlhood*, *Gravy*, *Güeros*, *Home*, *Iris*, *Jauja*, *Joy*, *Krampus*, *Legend*, *Leviathan*, *Listening*, *Macbeth*, *Maggie*, *Manglehorn*, *Marshland*, *Match*, *Meru*, *Momentum*, *Mommy*, *Mustang*, *Noble*, *Paddington*, *Pan*, *Phoenix*, *Pixels*, *Predestination*, *Preservation*, *Results*, *Room*, *Rosenwald*, *Serena*, *Sicario*, *Sisters*, *Southpaw*, *Spectre*, *Spotlight*, *Spy*, *Suffragette*, *'71*, *Tangerine* (singular), *Tangerines* (plural), *Theeb*, *Timbuktu*, *Tomorrowland*, *Trainwreck*, *Trumbo*, *Truth*, *Twinsters*, *Unexpected*, *Unfriended*, *Vacation*, *Victoria*, *Wildlike*, *Youth*, and *Zarafa*. Special mention goes to the Bollywood import *i*, whose director Shankar gave no fucks the day he named his film.

The One-and-Done Club of 2015, Definite Article Branch:

Some titles got a little more specific, such as *The Assassin*, *The Boy* — the 2014 *The Boy*, not the 2015 *The Boy* — *The DUFF*, *The Gallows*, *The Gift*, *The Gunman*, *The Himalayas*, *The Humbling*, *The Intern*, *The Loft*, *The Martian*, *The Nightingale*, *The Nightmare*, *The Overnight*, *The Revenant*, *The Rumberbutts*, *The Salvation*, *The 33*, *The Tribe*, *The Visit*, *The Walk*, *The Wolfpack*, and *The Wonders*. ***SC***

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ONGOING

A War

Rated R. Opens Friday at the Embarcadero Center Cinema.

A pattern seems to be emerging as Tobias Lindholm follows up *A Hijacking* with the equally direct and unsentimental *A War*, another examination of men under heavy stress. In a sense, it's actually about three wars. Claus (Pilou Asbæk) is a Danish army commander in Afghanistan contending with both the rigors of combat as well as the mental health of the men under his command — particularly the troubled Lasse (Dulfi Al-Jabouri). Meanwhile — parallels! — his wife Maria (Tuva Novotny) is dealing with raising their three children — particularly the troubled Julius (Adam Chessa). The third war begins when a decision made to save Lasse in combat sends Claus home to be tried by the Judge Advocate General for the death of 11 Afghani citizens, the outcome of which may separate him from his family for many more years. The jingoism and rah-rah spirit that can be found in recent American films about contemporary conflicts such as *Lone Survivors* or *13 Hours* is blessedly absent from *A War*, though the "You can't imagine what it's like" cliché is trotted out again, mostly because it's true. But there's never the sense that Lindholm wants you to go out and hug a serviceman so much as to consider what they go through and whether it's all worth it. ***SC***

FILM SHOWTIMES

4-Star Theatre. *Theeb*: In 1916, Theeb lives with his Bedouin tribe in a remote part of the Ottoman Empire. When his older brother has to escort a British officer across the desert, Theeb tags along for the adventure. Daily. *In The Shadow of Women*: Pierre and Manon are a pair of poor documentary makers, who scrape by with odd jobs. When Pierre meets young trainee Elisabeth, he falls for her, but wants to keep Manon at the same time. But the new girl in his life finds out that Manon has a lover. When she tells Pierre, the time comes for difficult decisions all round. Daily. *Ip Man 3*: When a band of brutal gangsters led by a crooked property developer make a play to take over the city, Master Ip is forced to take a stand. Daily. 2200 Clement, San Francisco, 415-666-3488, lntsf.com/4-star-theatre.html.

Alamo Drafthouse. *The Tale of Princess Kaguya*: A tiny nymph found inside a bamboo stalk grows into a beautiful and desirable young woman, who orders her suitors to prove their love by completing a series of near-impossible tasks. Sun., Feb. 28. *Bloodstream*: When filmmaker Alistair's latest slasher -- also called Bloodstream -- is rejected by a scumbag producer, all seems lost. But when Alistair finds out that the rejection was a ruse to cut him out of the profits, he does what any self-respecting weirdo would do -- he dons a skull mask, calls himself The Angel Of Death, and embarks on a revenge-fueled bloodbath. Sun., Feb. 28, 10 p.m. *Anomalisa*: An inspirational speaker (David Thewlis) becomes reinvigorated after meeting a lively woman (Jennifer Jason Leigh) who shakes up his mundane existence. Daily. *The Yes Men Are Revolting*: Comedy troupe The Yes Men stage phony events and press releases in an effort to bring attention to environmental dangers and corporate greed. Wed., March 2, 7 p.m. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

AMC Metreon 16. *MEI RÉN YÚ (The Mermaid)*: The story follows what happens after a mermaid saves a professor who then falls in love with her. (English subtitles, Mandarin) Daily. *Deadpool*: A cheeky-but-faithful adaptation of the Marvel Comics anti-hero, keeping the off-color meta humor that fans expect while delivering the action and laughs to a wider audience. Seriously, this movie's going to make Wade Wilson (Ryan Reynolds) the next household name when it comes to superheroes—presuming that household doesn't mind a smidge of bad words or a smattering of excessive violence by an masked lunatic mercenary. In *Deadpool*, Wade Wilson undergoes an experiment that leaves him with a warped appearance, wicked sense of humor and personal vendetta against the scientist who disfigured him. It's going to take all three, along with the help of some X-Men, to exact his revenge... but it'll be a fun ride getting there. Daily. *Where To Invade Next*: An expansive, rib-tickling, and subversive comedy in which Michael Moore, playing the role of "invader," visits a host of nations to learn how the U.S. could improve its own prospects. The creator of Fahrenheit 9/11 and Bowling for Columbine is back with this hilarious and eye-opening call to arms. Turns out the solutions to America's most entrenched problems already exist in the world—they're just waiting to be co-opted. Daily. *Zoolander 2*: Male models Derek Zoolander (Ben Stiller) and Hansel (Owen Wilson) must investigate a conspiracy after a number of celebrities are assassinated while posing with Zoolander's 'Blue Steel' look. Daily. 101 Fourth St., San Francisco, 415-369-6207, amctheatres.com/movie-theatres/amc-metreon-16.

Balboa Theatre. *The Third Man*: Set in postwar Vienna, Austria, "The Third Man" stars Joseph Cotten as Holly Martins, a writer of pulp Westerns, who arrives penniless as a guest of his childhood chum Harry Lime (Orson Welles), only to find him dead. Martins develops a conspiracy theory after learning of a "third man" present at the time of Harry's death, running into interference from British officer Maj. Calloway (Trevor Howard) and falling head-over-heels for Harry's grief-stricken lover, Anna (Alida Valli). Thu., Feb. 25, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. *A Raisin in the Sun*: This lauded drama follows the Youngers, an African-American family living together in an apartment in Chicago. Following the death of their patriarch, they try to determine what to do with the substantial insurance payment they'll soon receive. Opinions on what to do with the money vary. Walter Lee (Sidney Poitier) wants to make a business investment, while his mother, Lena (Claudia McNeil), is intent on buying a house for them all to live in -- two differing views of the American Dream. Sun., Feb. 28, 10 a.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Castro Theatre. *Mister Act*: Drag superstar and reformed criminal Latrice Royale stars as a struggling Reno, Nevada drag performer who spills the tea after she accidentally sees some seriously shady shit. Latrice finds herself in the rare position of having to re-enter the closet and hide, but lucky for us she finds a whole new way to express her drag habit after she flees to San Francisco to impersonate a nun at a struggling church on skid row in the Noe Valley ghetto. Following the theatrical stage show, be sure to stick around for the screening of the classic 1992 comedy, *Sister Act*. Sat., Feb. 27, 3 & 8 p.m. *Frozen Sing-A-Long*: Hosted by Sara Moore & Laurie Bushman. Warm up your vocal chords, Frozen-atics. It's time to join Anna and Elsa in song and "Let It Go" with your kindred spirits. Sing along to the words of the Academy Award-winning film, accompanied by on-screen lyrics with a bouncing snowflake to follow along! Dress up for the costume contest! Goody bags at the door! Sun., Feb. 28, noon. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

Clay Theatre. *The Rocky Horror Picture Show*: The Bawdy Caste performs onstage while the ultimate cult film plays in the background. Last Saturday of every month, 11:59 p.m. $9-$10. *Embrace of the Serpent*: A mystic Amazonian shaman serves as a guide to ethnographic explorers in this Academy Award nominee for Best Foreign Language Film. Daily. 2261 Fillmore, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Embarcadero Center Cinema. *Brooklyn*: A young Irish immigrant (Saoirse Ronan), navigating her way through 1950s Brooklyn, must choose between two countries when her new vivacity is disrupted by her past. Daily. *45 Years*: The marriage of Kate (Best Actress nominee Charlotte Rampling) and Geoff (Tom Courtenay) is called into question by an unexpected discovery. Daily. *Anomalisa*: Michael Stone, husband, father and respected author of "How May I Help You Help Them?" is a man crippled by the mundanity of his life. On a business trip to Cincinnati, where he's scheduled to speak at a convention of customer service professionals, he checks into the Fregoli Hotel. There, he is amazed to discover a possible escape from his desperation in the form of an unassuming Akron baked goods sales rep, Lisa, who may or may not be the love of his life. Daily. *Carol*: Cate Blanchett and Rooney Mara star as women from different backgrounds who find themselves feeling a forbidden attraction in 1950s Manhattan. Daily. 1 Embarcadero Center, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/embarcadero-center-cinema.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

Opera Plaza Cinema. *Son of Saul*: A Hungarian Jew, forced to work at a WWII prison camp, tries to secure a proper burial for the body of a boy he believes to be his son. Academy Award nominee. Daily. *A War*: A Danish commander and his soldiers are caught in heavy crossfire, leading to a decision that has grave consequences. Academy Award nominee. Daily. *Ingrid Bergman: In Her Own Words*: Home movies, letters, diaries and archival interviews highlight the personal life of Swedish actress Ingrid Bergman. Daily. 601 Van Ness, San Francisco, 415-267-4893, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Presidio Theatre. *The Revenant*: While exploring the uncharted wilderness in 1823, legendary frontiersman Hugh Glass (Leonardo DiCaprio) sustains injuries from a brutal bear attack. When his hunting team leaves him for dead, Glass must utilize his survival skills to find a way back home to his beloved family. Grief-stricken and fueled by vengeance, Glass treks through the wintry terrain to track down John Fitzgerald (Tom Hardy), the former confidant who betrayed and abandoned him. Through Feb. 25. *Crazy About Tiffany's*: Tiffany & Co. has captured the aspirational dreams of the world with its legendary jewels, signature blue box, and timeless elegance and sophistication. From past to present, from the behind the scenes characters to those clients beholden to the charm of Tiffany & Co., this fully authorized documentary seeks to capture how a simple jewelry store dating from 1837 has woven itself into the American culture and consciousness to become an unparalleled global phenomenon. Through Feb. 25. *Hail, Caesar!*: The Coens have entertained audiences for years with their films, dense gifts to cinema that slyly wrap comedy in whichever genre they choose to inhabit at that time. *Hail, Caesar!* looks to bring the laughter back to the forefront, a film that tips its hat to the golden age of cinema while its clueless characters try to make sense of the caper they've unwittingly become involved in. Actors line up to work with the Coen Brothers and *Hail, Caesar!* is no different, boasting an A-list cast of current Hollywood's heavy hitters. Daily. *The Big Short*: A story of a family across four generations, centered on the girl who becomes the woman who founds a business dynasty and becomes a matriarch in her own right. Facing betrayal, treachery, the loss of innocence and the scars of love, Joy becomes a true boss of family and enterprise in a world of unforgiving commerce. Allies become adversaries and adversaries become allies, both inside and outside the family, as Joy's inner life and fierce imagination carry her through the storm she faces. Daily. 2340 Chestnut, San Francisco, 415-776-2388, lntsf.com.

Roxie Theater. *SF IndieFest*: The San Francisco Independent Film Festival (SF IndieFest) will return to San Francisco Thursday, February 11th to Thursday, February 25th. During the two-week event, the festival will bring some of the finest independent films and digital programs from around the world to San Francisco audiences. Featuring films such as *Camino*, *The Winds That Scatter*, *Keep In Touch*, and more. Through Feb. 25. *My Neighbor Totoro*: The third Studio Ghibli feature from former Toei animator turned writer-producer-director-entrepreneur Hayao Miyazaki tells the story of young sisters Satsuki and Mei Kusakabe, who move with their father into a new house near a vast forest, in order to be closer to their ailing, hospitalized mother. Discovering wondrous forest spirits, they also encounter Totoro, a giant, lumbering bunny-esque creature. Sat., Feb. 27, 2 p.m. *Who's Driving Doug*: A sheltered college student Doug (RJ Mitte of "Breaking Bad") changes his life forever when he hires an underachieving driver SCOTT (Ray William Johnson of "Equals Three"). In order to escape his oppressively loving mother (Daphne Zuniga), Doug agrees to go on a spontaneous road trip with Scott and his college crush Stephanie (Paloma Kwiatkowski of "Bates Motel"). At the height of the journey, a tragic series of events tests their bond and opens the road to self discovery. Drugs, gambling, and romance await the three friends in this honest American coming of age drama. Feb. 26-March 3. *The Last Man On The Moon*: When Apollo astronaut Gene Cernan stepped off the moon in December 1972 he left his footprints and his daughter's initials in the lunar dust. Only now, over forty years later, is he ready to share his epic but deeply personal story of fulfillment, love and loss. Cernan's burning ambition carried him from a quiet Chicago suburb to the spectacular and hazardous environment of space, and ultimately, to the moon. But there was a heavy price to be paid along the way. Sharing home movies, scrapbooks and intimate moments with his closest friends and family, he brings spine-tingling experiences to the big screen more vividly than any moonwalker has done before. Feb. 26-March 3. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

Sundance Kabuki Cinemas. *How To Be Single*: After four years of college, young Alice (Dakota Johnson) decides she needs a break from her long-term boyfriend Josh. Excited and ready for new challenges, the eager grad moves to New York to take a job as a paralegal. Helping her navigate her way through an unfamiliar city is Robin (Rebel Wilson), a fun-loving, wild co-worker who enjoys partying and one-night stands. With Robin as her freewheeling guide, Alice can now learn how to get free drinks, meet men and enjoy the single lifestyle. Daily. *The Witch*: A return to form for the horror genre, serving up blood-curdling fright by building a dread-inducing ambiance that will leave fans of classic horror movies screaming—for more. Rather than easy scares, *The Witch* takes its time to paint a portrait of a colonial-era family being torn apart by evil forces and the disappearance of their son and the build up pays off: long after you're done squirming in your theater seat, *The Witch* will have you looking over your shoulder. Daily. 1881 Post, San Francisco, 415-346-3243, sundancecinemas.com/kabuki.html.

Vogue Theatre. *The Mostly British Film Festival*: The 8th Annual Mostly British Film Festival offers 28 films from the UK, Ireland, Australia and India, including films such as *A Royal Night Out*, *The Dressmaker*, *You're Ugly Too*, *Women He's Undressed*, and more. Through Feb. 25. *Eddie the Eagle*: Cut from the Olympic ski team, British athlete Michael "Eddie" Edwards travels to Germany to test his skills at ski jumping. Fate leads him to Bronson Peary, a former ski jumper who now works as a snowplow driver. Impressed by Edwards' spirit and determination, Peary agrees to train the young underdog. Despite an entire nation counting him out, Eddie's never-say-die attitude takes him all the way to a historic and improbable showing at the 1988 Winter Olympics in Calgary, Alberta. Feb. 26-March 3. 3290 Sacramento, San Francisco, 415-346-2288, voguesf.com.

Yerba Buena Center for the Arts. "The Sprawl": A video installation covering the propaganda of misinformation on the internet. Through April 3. $10. 701 Mission, San Francisco, 415-978-2787, ybca.org.

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Nacho Biznass

The Bay Area gets a nacho restaurant! (It's in Burlingame.)

By Peter Lawrence Kane

Kevin Kelleher

Carnitas nachos

Few restaurant openings go as viral as the news that Burlingame was getting a nacho restaurant. Begun by Nick Swinmurn, founder of online shoe retailer Zappos, Nachoria is hardly the "all-nacho" restaurant it's been described as, but the idea of single-item-themed stores and restaurants has proven resilient. San Francisco had a bread pudding shop (R.I.P. Schulzies), Brooklyn has a mayonnaise store, and Chicago has the Meatloaf Bakery, which makes cupcakes called Loafies with mashed potato frosting. Today's Bay Area even has a chain devoted to grilled cheese sandwiches, arguably the easiest thing in the world to make.

But Nachoria is more than just nachos: It's basically a Nouveau California-style Mexican restaurant, and tacos and beer are its other two selling points. I can get squarely behind this mystic triangle, and so could *New York* magazine, which awarded Nachoria the coveted "Lowbrow Brilliant" spot on its Approval Matrix two weeks ago. Thus, the world is paying attention to the ninth-largest city in San Mateo County like never before. (After selling Zappos to Amazon in 2006, Swinmurn — whose culinary influence may stem from the frequent trips to Puerto Vallarta he and his wife take — began a few other ventures. He's really into nachos; apparently, he tried to patent the word "Notchos" at one point.)

Yet Nachoria doesn't really feel like some rich guy's toy, even if it might be just that. There's an earnestness to the place that would probably be the same if it were the project of some kids right out of college, building a temple to honor the foodstuff that kept them alive through the years when they were broke and/or didn't know how to cook. It's going to attract whimsical diners who come for irony's sake, but there's nothing ironic about Nachoria.

Accordingly, the nachos are larded up with goodies: fire-roasted red peppers, caramelized onions, and green onions, plus a dusting of queso fresco. We got two orders to share among three people: one with ceviche, and one with carnitas. The carnitas — an easy thing to get very wrong — were thick and oily-fibrous, and everything came out almost instantaneously. (The speed with which the imperial rolls at Tú Lan appear is about the only thing that would beat them.) The portions are enormous and you could probably feed a family of five on these $12 platters, provided the children were young. But my objection was pretty fundamental and comes down to the cheese. It's gross. It's an inbred first cousin of Cheez Whiz, and it's so filling that any attempt to really dig into your giant plate of nachos is immediately bogged down in a sea of lactose.

Just to clarify this grievance, nachos usually go off the rails when they taste like cardboard or become so soggy that everything collapses. Neither of those scenarios happened here; it was just bad cheese. The ceviche ($3) was also pretty weak, a small ramekin of seafood that was mostly tiny shrimp.

But there were lots of good points. We tried the carne asada quesadillas (three for $10) and the melted white cheddar inside the charred pockets was an order of magnitude better than the nacho cheese. The tortillas are fresh and "house fried" — I can't decide if that's an honest description or a lawyerly dodge around the spirit of house-made-ness — and of the three sauces on the table, I would categorize two as excellent. All things being equal, I'd love a salsa bar, but every table has its own bottles of Verde, Sayulita and Diablo. Verde was inoffensively mild. (No shame in that game, but that's never going to be my favorite.) The Diablo sauce was, predictably, the spicy one, but the Sayulita — named for the beach town an hour north of Puerto Vallarta that's Mexico's current It-destination — was even better, a chipotle aioli with just enough heat.

But let's talk about my ulna-fracturing michelada for a second. Whichever's bigger, a goblet or a chalice, is still an inadequate descriptor for the size of this vessel. There was too much ice in it, but for $7, it's a great deal and adds to Nachoria's hangover-recovery appeal. There are $9 margaritas that come with the "option to add a swirl" (although I never did ask what "a swirl" was) as well as a vodka limonada ($9, also swirl-able), bellinis ($12), Prosecco, and wine. That sounds frightfully upscale until you see that you can order a bucket of six Negra Modelos or Pacificos for $24, which is way closer to what a focus group testing out nachos would clamor for.

I'm also into Nachoria's décor, and not just because it dodges skull art and other cultural appropriation. The Swinmurns could easily have opted for a T.G.I. Friday's, wall-mounted-alligators-wearing-sunglasses look but chose an artsy, Aztec-derived minimalism instead, plus some star-shaped polyhedral chandeliers, "Greetings From"-style postcard art, and a few lucha libre masks.

But the cheese, *the cheese*. No exhortations to "Viva La Vida" or "Enjoy Life, Tri Everything" can redeem it. Honestly, if Nachoria tinkered with it, I could see myself making this restaurant a routine road trip pit stop, à la the Kettleman City In-N-Out. But for now at least, the simplest critique is the one that hits the hardest: You can do this at home.

PKane@sfweekly.com

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Corridor Café Now Caffeinating Civic Center

By Peter Lawrence Kane

Hi Neighbor, the restaurant group behind Fat Angel, Stones Throw, and Trestle, has opened a café on the ground floor of the newly residential 100 Van Ness Avenue that is also the only brick-and-mortar location where San Franciscans can get coffee from Lamill.

"Grab-and-go" always sounds like something utilitarian and bloodless you'd run to at an airport before your flight, and Executive Chef Jason Halverson worked hard to fight that impression. Corridor's breakfast menu includes Firebrand pastries (almond croissants, bear claws, goat cheese pretzels) but also things like the fancy Corridor Cruffin (made with gruyere, prosciutto and a chive cruffin, $3.75) and the Laura Ingalls Wilder-sounding bag of corn bread bites (with jalapeño-honey butter, six for $2).

But lunch is where things really depart from the usual refrigerated café case. A Bay Shrimp Po' Boy (Old Bay-seasoned bay shrimp, lettuce, avocado, and pickled onions on a brioche hoagie, $11) combines NOLA with NorCal, while the vegetarians can go for a roasted root vegetable salad made with various lettuces, Brussels sprouts, squashes, turnips, carrots, pomegranate seeds, and pepitas, tossed in a citrus vinaigrette ($11.50). Using Lamill means cool (as in hot) drinks like a crème brûlée latte, and the cool-as-in-cool house-made 18-hour cold brew.

The only thing missing, you'll notice, is dinner, and to fill that void the Corridor Café team will open Corridor, a no-reservation, fast-casual restaurant, in April. (Considering the alchemy that Trestle works, with its $35 prix fixe, it's something to look forward to.) Now if only we could get some high-speed bus lanes in this corridor.

Café Corridor
100 Van Ness Ave.,
415-400-4979 or corridorsf.com

Umami Burger's Dessert Sliders Are Worth Your Attention

Here at *SF Weekly* we are always on the lookout for highbrow-lowbrow foods. It's the one thing that keeps us all from descending into pure foodie preciousness or forgetting that the world does not subsist on braised octopus and avocado toast. We don't drink the proverbial Kool-Aid here — unless it's laced with Zima or something equally trashy-hot.

I wrote a few days ago that Umami Burger has a dessert slider available at all its Bay Area locations, and now I've tried it. It's good: a "patty" of salted caramel ice cream, drizzled with dulce de leche and a Larder Bakery brioche bun topped with powdered sugar in the shape of a U (which Umami Burger also does out on its savory burgers, by searing them). They're two for $8, and let me say that they pair curiously well with bubbles.

The ice cream was a little soft, but that only made the brioche do the Lord's work. Since you can't serve a hot bun on ice cream, it's a room temperature brioche that absorbs some of the chill, which then makes it slightly tough to chew. That is, until it absorbs some of the melting ice cream and you have a salted caramel variation on bread pudding.

Rumor has it that this is just the opening salvo in a vastly expanded menu at Umami Burger — which has locations in the Marina and in SoMa — so stay tuned for more.
— PLK

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dining directory

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Fresh Eats from p34

Burger King Has Hot Dogs Now!

"In order to eat one of those, I'd have to be … "

So trailed off my colleague, who was unable to furnish the appropriate metaphorical conditions under which he would eat a Burger King hot dog.

This is almost certainly one of those things that, five years from now, we'll look back on and wonder how we ever got along without it. Burger King, America's no. 2 fast-food chain, seems to have looked at how all-day breakfast lifted McDonald's out of a multi-year sales slump, and thought, "Why not us?"

After what I can only imagine was a lot of boardroom head scratching, the unincorporated-Miami-Dade-County-based fast food giant did the obvious: It started selling all-beef hot dogs. Technically, they're called Grilled Dogs, but you just don't get any more all-American than that — even if The King looks like a cross between Cyrano de Bergerac and Mugatu from *Zoolander*.

While the price has been quoted as hovering around the $2 mark, there's always an urban price increase, and the startlingly contemporary Burger King on Powell Street just above the cable-car turnaround sold regular hot dogs for $2.19 and chili cheese dogs for $2.69.

The standard hot dogs are just that: standard. From the over-fluffy bun to the perfectly adequate mustard, they taste like the Memorial Day parade in everyone's hometown. The chili cheese dog was better, but mostly by virtue of having more stuff on it. The thin, homogenous chili looked like what's left in the pot after everyone's ladled out their helping, and the shredded cheese was barely melting into it.

I've really managed to tone down my anti-fast-food elitism in the decade since I was a vocal grad school Marxist, but these dogs aren't going to put a dent in, say, Rosamunde's knockwurst sales.

Cheap though they are by comparison, it's not as if Burger King won't be undersold. Costco famously hasn't changed the price of its $1.50 hot-dog-and-soda combo in 30 years, and even enlarged the size of its cup from 12 to 20 ounces a few years ago — but then again, you needn't shell out for a Burger King membership just to eat there.

But Costco, it should be noted, doesn't give you a crown. — ***PLK***

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BAR QUARRIED FROM THE MINE SHAFT

Sleeping it Off in Nevada City

By Peter Lawrence Kane

Perhaps because its population peaked in 1880 — when the population of the state of California was the same as San Francisco's today — Nevada City has a great deal of historical architecture. It's not all from gold mining days, either: The Nevada Theatre is the oldest theater building still in use in the state, but the city hall and county courthouse date from the Works Progress Administration era, half a century later. Overall, Nevada City looks like a college town without a college — unless you count the California College of Ayurveda, which is located at the magical-sounding intersection of Reward and Zion streets. Like hippie-filled Homer, Alaska, another well-known small town, it's not quite the rough-and-tumble place it might seem to be. But if you want to shop at a chain, you'll have to go a few miles down the road to Grass Valley.

Some friends have a second home just outside town, so I went up for Mardi Gras the other weekend, and since a warm spell had pushed the snow line to higher elevations, we had plenty of time to explore. And as a tourist-dependent small town in the Sierra foothills, Nevada City has a wealth of dive bars. I don't mean hipster dives where every last person votes Democrat (or not at all). I mean places that are legit enough to make you temporarily buy into Sarah Palin's conception of the "Real America" as a different nation separate from our coastal enclave.

After jumping naked in the rushing snowmelt that is the South Yuba River, I felt I deserved a beer and a shot. At **The Willo** (16898 Highway 49), a bar-and-steakhouse outside of town with a welcome sign in the shape of a bear, there are signs saying "This business supports the TIMBER INDUSTRY" and "I'm glad I'm an American, I'm glad that I am free/But I wish I was a dog and Obama was a tree." (In the men's room, I read the "Top Ten Reasons Why Men Prefer Guns Over Women.") There's also a patch in the drop ceiling made from cardboard and duct tape, a vintage cash register, and a Lucky Strike ad with Santa holding up a smoke. But you can drink locally: There's a $28 bottle of Double Oak Chardonnay, a $28 Primitivo from Szabo, and a $5.50 glass of Nevada City Winery's red blend, "Rough and Ready" — which isn't a reference to Teddy Roosevelt, but the name of a town eight miles away. If you're there for dinner, the baked potatoes come wrapped in foil, and the ribs cantilever over the edge of the plate, making it my kind of place. The Willo was where I learned of Antonin Scalia's passing, but I figured it was best not to squeal with delight.

Right in the heart of town is **The Mine Shaft** (222 Broad St.) — not to be confused with The Mineshaft, which was the most notorious sex club in what is now NYC's Meatpacking District. Here the sign says "No Back Packs," the lighting is dim, and the ceiling has pics of topless babes on the beach. There are Michelob ceiling lights and horsehead sconces with carnival glass, and a late-middle-aged female bartender who will steer you toward getting a cherry in your Manhattan (three for $21) and not hesitate to talk *sotto voce* shit about other patrons. PBRs are two bucks every day from 5 to 7 p.m., incidentally.

Right after the Mardi Gras parade, we dashed over to **The Crazy Horse Saloon** (230 Commercial St.) in the hopes of beating the crowd, but it was already full of people chowing down on burgers and wings. It's as much a honky-tonk as a dive, and in the spirit of Fat Tuesday, we got to hear some live zydeco. The Crazy Horse is painted and wallpapered like a bordello, and partially open to the street. I'd tied my dog up to the rail but he managed to worm his way in, still leashed, under a table where some children were eating. I froze, worried that he might be bothering them, but the parents assured me he was fine — and then I realized that nobody had cause to complain when you're bringing kids inside a bar. So I finished my Deschutes Black Butte Porter in peace.

These places are real, they are fun, and just like San Francisco dives, they tend not to last forever. Lest I sound like Catherine O'Hara's yuppie-artist character in *Beetlejuice*, cooing over the quaintness of her adopted Connecticut hometown, this is not a matter of giving cute li'l rural America a pinch on the cheek, but a genuine love for a dying drinking culture.

This is why we skipped the Redoubtable Red Ale and Dynamite Double IPA at Three Forks Bakery and Brewing, even though it's the kind of place I would jump on if it opened in the Bay Area. It's too contemporary. So, next time.

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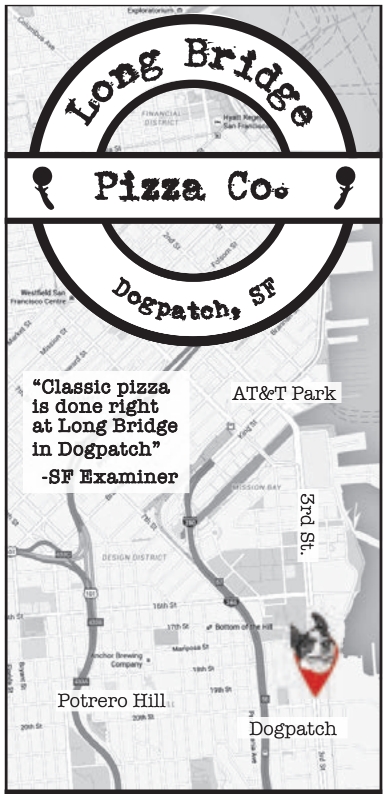

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Doubly Rare

As a female electronic producer, Natasha Kmeto is a rarity; opening up about her queer sexuality only makes her more so.

By Jessie Schiewe

When you coming back, baby?
When you coming back? / I will love you down, baby / When you're coming back.

So starts the first track of electronic singer-producer Natasha Kmeto's sophomore album, *Inevitable*. Though the lyrics are indefatigably simple, they reveal a fair amount about the musician, much more than she let on in her 2013 debut, *Crisis*. Listeners might pick up on Kmeto's penchant for singing about love and relationships. Astute listeners might even figure out that Kmeto is queer.

No song on the album is more upfront about this than "I Thought You Had a Boyfriend." In this cavernous deep-house track, Kmeto picks up on clues that a girl might be into her and questions her intentions. Though some of her listeners don't understand — "I occasionally glance across audiences and I'll see a couple dudes that look at me like, 'What is she saying?'" she says, laughing — it is her most blatant and revealing song to date.

Kmeto, who lives in Portland with her partner of four years, "officially" came out six years ago. She says that after experimenting with women and questioning whether she was bisexual or gay, she came out to herself first, before letting her family members know one by one.

"It wasn't a big thing or a mass announcement," she says. "It was more of a gradual coming to terms with it."

Likewise, Kmeto has gradually come out about her sexuality through her music. Whereas in *Crisis*, which consists of both instrumental-only and vocal songs, Kmeto veils her sexuality by singing to an anonymous person in songs like "Morning Sex" and "Take Out." In *Inevitable*, she does the exact opposite. Though she uses pet names like "baby" in some songs, she's more explicit in others, making her one of the few — if not the only — female electronic artists sexualizing women in music. In "That One Thing," while trying to forget about her broken heart at a party, she directs her commentary to an unnamed "lady," and in "On A String," she sings about love and longing for another woman.

"I think there's always a sort of cautiousness amongst the industry of not trying to pigeonhole yourself," Kmeto says, "but I think I've been really upfront about my sexuality."

Natasha Kmeto

Effixx 4

Kmeto's evolution in discussing her sexuality came about gradually. Though she claims she's always written music that accurately describes her personal experiences, she started to become interested in the idea of more accurately painting a picture of her queerness when writing *Inevitable*.

"I kind of just thought, 'Well, this is my life and I'm just going to tell my stories,'" says Kmeto, who, as a female, is already an anomaly in the male-dominated world of electronic music. "Not a lot of people are expressing these stories through music, so I'm writing queer music because I'm a queer person."

Aside from her sexuality and gender, Kmeto deviates from electronic musicians in other ways. While many electronic musicians produce their own music, rarely, if ever, do they use their own vocals. Sampling vocals is a common trait in the genre, and yet it's something Kmeto rarely uses because she can rely on her own voice.

In fact, like references to her sexuality, Kmeto's voice is something that has become more prominent in her music over time. In *Crisis*, Kmeto's vocals are breathy and often drowned out and buried by the instrumentals, but in *Inevitable* they are markedly stronger and more confident, to the point where she even harmonizes with herself in some songs.

"I'm definitely exploring new territory with my voice," she says.

Kmeto left her hometown of Sacramento for Los Angeles at the age of 22 to pursue music and do what she calls "Carole King-style songwriting." She enrolled at the Musician's Institute, took keyboard courses, and learned how to use synthesizers and digital production tools. Using the production software Logic, she started crafting more experimental songs she thought were less "boring" than what she would normally write at the piano. Because of this, her interest in experimental music grew, and she started learning how to produce and make her own beats.

The idea of handing a song off to a producer to finish "didn't sit well with me," she says. Kmeto wanted complete control over her music and knew that learning how to craft it from start to finish would be the only way to do achieve that.

While in Los Angeles, she played keyboards and sang in a number of bands (ranging from R&B and blues to folk and rock) and worked as a studio musician and vocalist. When she realized she wasn't feeling fulfilled, she decided to move to Portland. Her first few months there were "epically rainy and gloomy," prompting her to sequester herself in her basement, where she made electronic music for fun. She started writing simplistic vocals as well, which she wove into her songs in repetitive fashion, almost like chants. She played her music for her friends to rave reviews, and it was then that she decided to pursue electronic music.

"I guess I just didn't think of electronic music as being a good form for songwriting or storytelling," she says, "but I realized I was wrong."

Today, Kmeto, who is signed to the Pacific Northwest-based record label and artist collective Dropping Gems, has a very different career than she would have were she to have pursued the Alicia Keys or Adele "singer-songwriter-driven stuff." Instead of having seated audiences, her listeners are packed together on dance floors. Though she still plays keyboards, her songs are infused with a number of digital and analog instruments, like drums and synthesizers. And, she has the freedom to be as creative and experimental as she likes.

"I like a lot of really weird music," she says. "And I feel like I make a lot of really weird music compared to what I would have been making if I hadn't gone the electronic route."

Natasha Kmeto plays at 7 p.m., Friday, Feb. 26, at Noise Pop at Bottom of the Hill. $12, 1233 17th Street, S.F. bottomofthehill.com.

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MUSIC I WAS REALLY SCARED ABOUT SINGING

First Things First

Before Derek Barber could work on his second Perhapsy album, he had to overcome his fear of singing.

By Jessie Schiewe

Odell Hussey

On a recent Tuesday afternoon, musician Derek Barber biked with his equally musical girlfriend Madeline Kenney from their home in West Oakland to the new East Bay location of John Vanderslice's analog recording studio, Tiny Telephone.

There, they met up with the drummer and vocalist of the Oakland band Astronauts, etc., for which Barber plays drums. Because the members of Astronauts, etc. already knew Vanderslice — they recorded their 2015 album, *Mind Out Wandering*, at the Tiny Telephone studio in San Francisco — they were able to get a private tour of the place. Vanderslice showed them around and a musician by the name of Raj, who had rented out one of the studios for the month of February in order to achieve his goal of recording 100 tracks, played them one of his songs.

"It was neat," says Barber, who is 30 years old and has a cherubic face framed by brown curly hair. "They did a hell of a job bringing some really cool stuff into the studio."

A couple of months ago, Barber had met with Vanderslice for another reason: He wanted to talk about his solo music. In addition to playing guitar in Astronauts, etc and the Oakland eclectic-fusion band Bells Atlas, Barber also has a side-project called Perhapsy.

Though he started Perhapsy while in college, Barber has only released one album under the name, back in 2009. But in December 2015, after years of delays, Perhapsy's followup was finally complete, and Barber wanted Vanderslice's advice on what to do with it.

"I was kind of holding onto the album," he says. "I wasn't sure if I should self-release it or wait for a record label to pick it up."

Vanderslice told Barber to go ahead and release the album online himself — that way, he'd have complete control over the project, could move onto something new, and wouldn't have to wait for a label to release it (which could potentially take up to a year).

"I realized that holding onto a project like that was something that contributes to making you feel creatively stagnant and not able to move onto the next thing," says Barber, who will unveil the album on March 3 through Bandcamp. "Setting the release date is my way of being done with it and moving onto the next thing."

Me Tigh Dough-ty Walker, as the album is called, differs from Barber's self-titled *Perhapsy* in one major way: It has vocals.

While studying jazz guitar at the University of Michigan, Barber started Perhapsy out of frustration with the monotony of practicing the same style of guitar every day. He started writing instrumental songs and cajoled some of his friends to play in the band, which sounded decidedly more rock and indie than what he was studying in school.

For the next few years, Barber played shows around Michigan and eventually recorded an instrumental-only album. Why no vocals? Barber was too embarrassed to sing. "I was really scared about it," he says. "It's a hard thing to get over."

After joining his first band in high school, Barber was informed by his friends and fellow bandmates that he couldn't hold a tune. This led to Barber having a "hangup" about hearing his voice, which is why the original Perhapsy record lacks lyrics and "doesn't really feel like a first album."

Only in the last four or five years, after Barber relocated to Oakland to be near his friends and family, did he attempt to sing.

"I just didn't care as much at that point," he says, explaining that he went to open mic nights and did solo sets at house shows in order to develop his vocal chops. "I developed a sort of 'fuck it' attitude, which helped a lot."

In *Me Tie Dough-ty Walker,* the songs range from introspective, acoustic ballads to loud, intense rock headbangers. Barber discusses a litany of topics in each of them, covering such things as theoretical Biblical stories, the loss of a friendship, and secret tattoos that one only discovers during times of intimacy. Though Barber covers the vocals and plays the guitar, bass, mandolin, and keyboard in the album, he enlisted the help of friends to fill in the other instruments, which include bass, drums, and lap-steel guitar.

Throughout the album, Barber doesn't so much sing as intonate the lines. But it works. His voice, which is soft and breathy, is often doubled or buried beneath the chords of his guitar, tactics used by many artists who don't love their voice. Despite this, Barber claims he's satisfied with the finished product.

"I felt insecure about it at first, but I found a way to make it work," he says. "And I'm pretty happy with it."

Perhapsy plays with Feed Me Jack, Oshawa, and So Much Light at 7 p.m. Sunday, March 6 at Starline Social Club, 2236 Martin Luther King Jr. Way in Oakland. $10.

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Five Parties This Week

Plus Notable Local Records

By Chris Zaldua

If you had to pick a single record label that has done more to further the cause of underground electronic music than any other, Daniel Miller's Mute Records would be the obvious choice.

Launched in 1978 with the release of "Warm Leatherette" by The Normal (a.k.a. Miller himself) — the 7" which single handedly broke the synth-punk sound — the label went on to explore the frontiers of punk, post-punk, industrial, synth-pop, new wave, body music, techno, and so much more.

In short, the world of music as we know it today would sound very different had it not been for Miller and Mute's efforts. To celebrate the closing of this year's Noisepop Festival, Daniel Miller will be making an extremely rare appearance at Monarch this Sunday. What will it sound like? It's hard to say, exactly, although techno will likely be the focal point.

But with almost 40 years' worth of underground music history under his belt, anything is possible. Miller and Mute are legends for a reason. This will be one for the books.

Daniel Miller

VX and Popscene present Daniel Miller at Monarch, 9:30 p.m.-2:30 a.m. Sunday, Feb. 28. $10-$15; monarchsf.com.

OTHER WORTHY PARTIES THIS WEEK

Love U Down presents DJ Spinn and DJ Earl at Brix 581 (Oakland), 9 p.m.-2 a.m. Saturday, Feb. 27. $12-$15; epoplife.com/event/1091823.
DJ Spinn and DJ Earl, juke and footwork innovators from Chicago, have been slingin' the footwork sound – that is, staccato, fast (160 bpm) sub-bass hyperrhythms punctuated by cut-up, disembodied vocal samples – since the '90s. Several years ago, the rest of the world caught up, and footwork became a global phenomenon. A slew of imitators followed, but the Teklife crew – of which Spinn and Earl are key members – remain at the top of the footwork game.

Hot On The Heels of Love featuring Sean Pierce at The Basement, 9:30 p.m.-2 a.m. Thursday, Feb. 25. $5-$10; thebasementsf.com.
If you don't recognize Sean Pierce's name, that's okay. The Portland-based musician is better known (in certain circles) as half of the clumsily-titled duo ASSS, purveyors of strange, uncompromising techno with gritty, ominous sound design. Pierce recently released a solo album on Italy's Mannequin Records, and it's a doozy, featuring industrial-derived analog techno with two experimental interludes. Here, he plays live, offering up left-of-center dance music in an intimate environment.

Sure Thing and Parameter present Robert Hood at Monarch, 10 p.m.-3 a.m. Saturday, Feb. 27. $20; monarchsf.com.
Robert Hood is one of a kind. The legendary producer and DJ – who lives in rural Alabama with his family and is a devout, sober Christian who makes faith a central theme in his work – is one of techno music's crucial innovators and one of the co-founders of Detroit's Underground Resistance crew. Moreover, his relevance has never waned over his 25+ year career; he's more vital now than ever. Arrive early – this will hit capacity.

We Are Monsters presents Xosar and Body Tools at Monarch, 9:30 p.m.-3 a.m. Friday, Feb. 26. $15-$20; monarchsf.com.
Xosar is the alias of former San Franciscan Sheela Rahman, a synthesizer enthusiast (or "freak," depending on your parlance) who crafts murky, moody, and melodic techno and acid house. Many of her records have been released on Dutch labels (Rush Hour, Creme, Pinkman), which makes sense – her sound explores the spaces between acid techno, Chicago house, and EBM, an intersection of sounds popular in the Netherlands. Body Tools, meanwhile, is a one-off live collaboration between Xosar and Torn Hawk.

NOTABLE LOCAL RECORDS

Kitzflapper by Rubidium; Anode Records

This week's reviews feature three records aimed squarely at DJs, and first up is Oakland-based Rubidium's EP, *Kitzflapper*. It's anchored by its title track, a fast (133 bpm) acid techno scorcher, composed of a throbbing kick drum buoyed by a recurring, coruscating synth, which holds focus while an undulating acid bassline, filtered and processed, winds its way throughout. Nothing else is added, nothing more is needed — this is pure acid techno, designed to mesmerize dancefloors.

The next tune, "They Are After Us," is just as fast as "Kitzflapper" and features tightly placed handclaps — but its sound design leaves me wanting. "LLAP" is slower, moodier, and its stepped percussion makes it an excellent companion to the EP's first two cuts. Last up is a remix of "Kitzflapper" from Chainsmoker that goes overboard on percussion, doing away with the original's hypnotic simplicity. It's messy and does nothing for me.

While the record could have benefited from additional engineering (it feels anemic throughout) and the two aforementioned tracks leave me wanting, "Kitzflapper" is brilliantly sequenced, and "LLAP" is a lovely piece that shows range well beyond the dancefloor.

Anaamnesis by Bleie; 3AM Devices.

Here's a short-but-sweet single by East Bay producer Bleie that, in all likelihood, slipped under most people's radars late last year. That's too bad because its eponymous title track is brilliant, a slice of melodic techno that certainly works on the dancefloor, but works just as well at home thanks to its brooding central motif.

That motif is an elegant, sing-song synthesizer lead that will surely worm its way deep into your head. I'm not one for hyperbole, but this central melody reminds me of the golden era of '90s "intelligent techno" from the U.K. (i.e., Aphex Twin's *Selected Ambient Works 85-92*): simple, beautiful, insistent, and mysterious.

Three remixes pad out the release, and while they're fine enough, they don't offer much beyond what you'll find in the title track. Cherushii's remix is the standout, adding a cut-up breakbeat and tweaking the central melody.

Far Away So Close by Cherushii; 100% Silk.

I've long praised Cherushii in this column, and this record perfectly sums up why: four tracks of gorgeous, perfectly engineered house music with unabashed vintage flavor.

The title track opens up the EP, and it's the record's standout. It's built around a saxophone riff (courtesy of multi-instrumentalist Marcia Miget) that's both beautiful and gloriously, unabashedly cheesy — it sounds like something that might be sourced from a weathered LP in your dad's record collection, and that's exactly why it's so lovely. Paired with sun-dappled synths and an acid bassline that shows up in the track's second half, it manages to sound totally retro and totally contemporary at the same time.

The rest of the EP proceeds similarly, mixing warm, soothing synth pads with up-front house music mechanics, resulting in a remarkably idiosyncratic sound. Cherushii's reference points aren't unique, but the way she puts it all together certainly is.

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MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

CONCERTS

THURSDAY, FEB. 25

Kamasi Washington: W/ DJ Turf-Yard. Part of Noise Pop 2016., 8 p.m., $25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Lee Ann Womack: W/ Ryan Beaver, 8 p.m., $21. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Melanie Martinez: W/ Alvarez Kings, 8 p.m. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

FRIDAY, FEB. 26

ALO: W/ Stu Allen and Mars Hotel, $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Drive Like Jehu: W/ Feels, Vug Arakas. Part of Noise Pop 2016, 9 p.m., $25-$29. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Hillsong Young & Free: 7:30 p.m., $25-$55. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Kid Cudi: 8 p.m., $59-$79. The Masonic, 1111 California, San Francisco, 877-598-8497.

Vance Joy: W/ Elle King, Jamie Lawson, 8 p.m., $32.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

SATURDAY, FEB. 27

ALO: Sing-Along for Kids at 3pm, w/ Mike Love at 9pm., 3 p.m., $12-$25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

American Football: W/ Her Space Holiday, onelinedrawing. Part of Noise Pop 2016, 8 p.m., $29.50 - $32. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Carly Rae Jepsen: W/ Cardinox, Monika. Part of Noise Pop 2016, 8:30 p.m., $27.50-$35. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

Vance Joy: W/ Elle King, Jamie Lawson, 8 p.m., $32.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Vince Staples: Part of Noise Pop 2016, 9 p.m. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

SUNDAY, FEB. 28

DIIV: W/ Dirty Ghosts, Creative Adult, Fine Points. Part of Noise Pop 2016, 8 p.m., $20-$22. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Joe Satriani: W/ Marco Minnemann, Bryan Beller and Mike Keneally, 7:30 p.m., $45-$75. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

MONDAY, FEB. 29

Johnny Marr: W/ Mimicking Birds. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Megadeath: W/ Suicidal Tendencies, Children of Bodom, Havok, 7 p.m., $49.50-$69.50. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

TUESDAY, MARCH 1

Empress Of: 8 p.m., $15. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Jennifer Nettles: W/ Brandy Clark, Lindsay Ell, Tara Thompson, 7:30 p.m., $49.50-$69.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Wavves: W/ Cherry Glazerr, 8 p.m., $30. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

WEDNESDAY, MARCH 2

Wavves: W/ Best Coast, Cherry Glazerr, 8 p.m., $29.50. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

THURSDAY 25

ROCK

Bender's: 806 S. Van Ness, San Francisco, 415-824-1800. The Dead Ships, w/ NRVS LVRS, White Knuckles. Part of Noise Pop 2016, 5 p.m.

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Julien Baker, w/ Gracie and Rachel, Kacey Johansing, Debbie Neigher. Part of Noise Pop 2016., 7 p.m., $12 - $14.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. The Thermals, 8 p.m.-2 a.m., $20, 415.371.1631, {info@brickandmortarmusic.com}, brickandmortarmusic.com/shows.cfm.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Drew Holcomb & The Neighbors, w/ Sean O'Connell.8 p.m., $15-$17.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Matt Hires, 9 p.m., $10.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Sweet Talk, Thu., Feb. 25, 10 p.m.; Sun., Feb. 28, 10 p.m.; Thu., March 3, 10 p.m.; Thu., March 10, 10 p.m.; Thu., March 24, 10 p.m.; Sun., March 27, 10 p.m.; Thu., March 31, 10 p.m.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Day Wave, w/ Harriet, Hot Flash Heat Wave, Dot Vom, 8 p.m., $15.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. JETSET, 9 p.m.

Swedish American Hall: 2174 Market, San Francisco, 415-861-5016. Bill Callahan, w/ Guy Blakeslee, Peacers, 8 p.m.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Xcess Thursdays," w/ resident DJs Krazy, Becky Knox, and Frisko Eddy, 9 p.m., free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. "XO," 10 p.m., $5, facebook.com/PartyXO.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. DJ Onionz, w/ Benjamin Vallery, 9:30 p.m., $5.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "#Homo," 9 p.m., free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peacheslady djcrew.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Bluegrass & Old-Time Music Jam Session, Last Thursday of every month, 8 p.m., free.

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. cRossRhodes, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Tipsy House, fourth Thursday of every month, 9 p.m., free.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric

Post-hardcore

DRIVE LIKE JEHU

with Feels, Vug Arakas, 8:30 p.m., Friday, Feb. 26, at The Independent. $25-29; www.theindependentsf.com

In the 1990s, California had a knack for birthing post-hardcore bands that made it big with underground cult audiences, but ended prematurely after unhappy forays into major label-dom. San Francisco had Jawbreaker and San Diego had Drive Like Jehu – both of which grew larger fan bases after they'd disbanded. With its emotive tension, experimental post-punk edge and intricately-controlled chaos, Drive Like Jehu had an especially inherent power that has not been bettered or replicated since. The band broke up after the release of their 1994 album *Yank Crime* and some of the members pursued solo careers, formed new bands, or turned to record producing and audio engineering. The quartet reunited for a 2014 performance at Spreckels Organ Pavilion in San Diego — largely because of the novelty of playing with an accompanied organ — and have been playing shows ever since. If you're into sweaty, claustrophobic shows, then don't miss Drive Like Jehu. ***Rae Alexandra***

Alternative, Folk, Rock, Club

Eric Ryan Anderson

DREW HOLCOMB AND THE NEIGHBORS

w/ Sean O'Connell 8 p.m, Thu., Feb. 25, Price: $15-$17 at The Chapel 777 Valencia, San Francisco. www.thechapelsf.com

It's been banner year for Holcomb who is celebrating a decade long career with The Neighbors. They made their late night TV debut in April on *Jimmy Kimmel Live!* performing single "Here We Go," they earned some major NPR love including Heavy Rotation, Folk Alley, eTown, Mountain Stage and The Takeaway and garnered rave reviews for *Medicine* from The Guardian and Rolling Stone. In addition, accolades for the band and their new album came from Billboard, Country Weekly, KCRW, Paste, USA Today, The Wall Street Journal, ESPN, Nashville Lifestyles, and Travel + Leisure among others.

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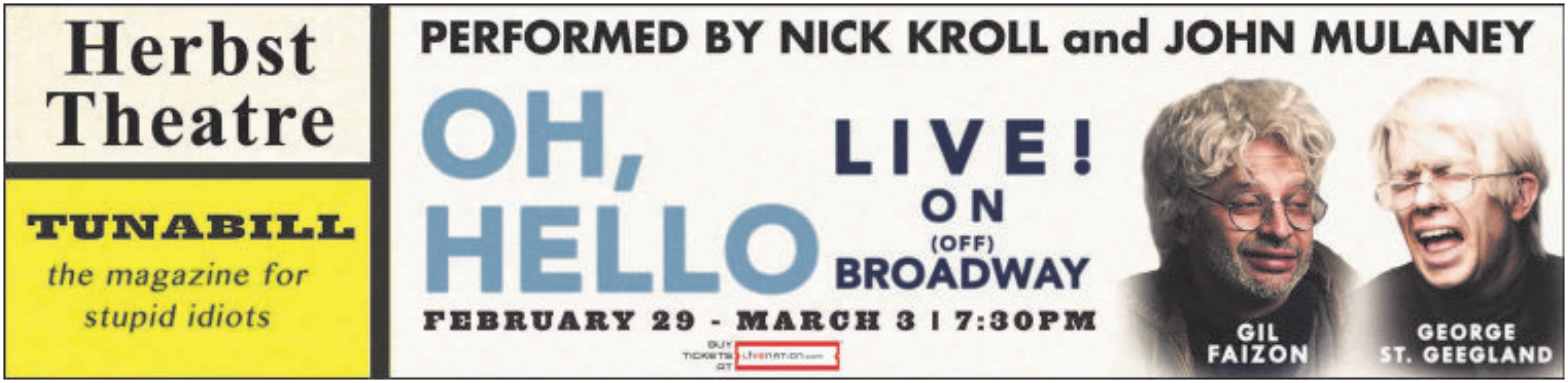

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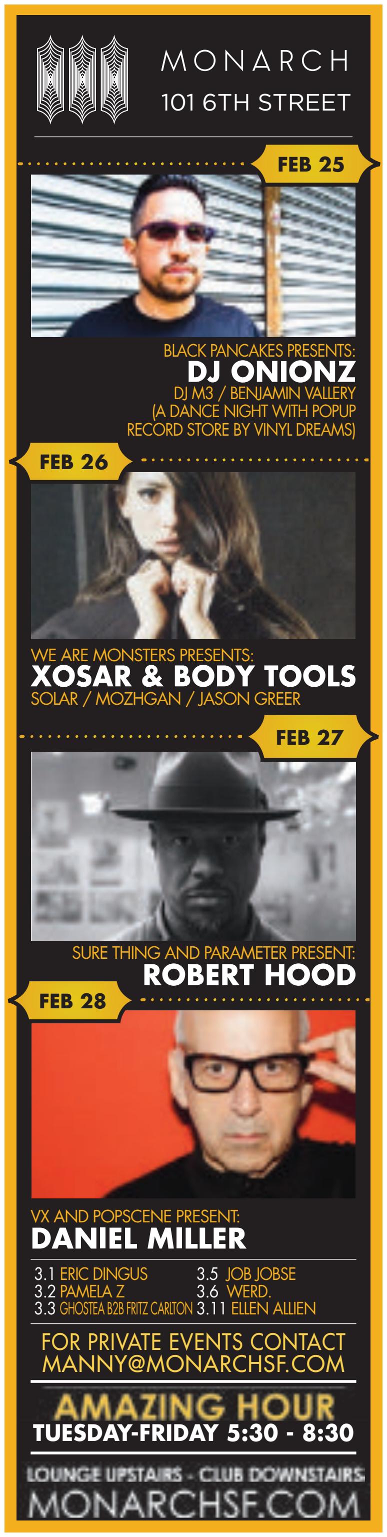

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the Suffers

THE SUFFERS

with Lake Street Dive, 8 p.m., Saturday, Feb. 27, at The Masonic. $22.50; sfmasonic.com.

The dectet known as The Suffers describes their sound as "Gulf Coast soul," which, if you listen, you'll realize is an apropos descriptor. Hailing from Houston, The Suffers cull their sound from various influences, musical styles, and ethnic backgrounds, combining blues, soul, country, caribbean, cajun, and hip hop to create their own unique sound. The band was formed in 2011 by bassist Adam Castaneda and keyboardist and singer/songwriter Pat Kelly, who wanted to create a jam band with a reggae flavor. Once the band was formed and started practicing, the sound was a bit more R&B than anticipated, leading them to add saxophone, guitar, and trap drums to the set. The last member to join was lead singer Kam Franklin, who had formerly sang for the British band Very Best. Since then,The Suffers have toured the country and played various music festivals — including SXSW — won 20 Houston Press Music Awards, and released two EPs, as well as their debut self-titled album earlier this year. ***Jessie Schiewe***

Tillman, 7 p.m., $5.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Pachamama Restaurant: 1630 Powell, San Francisco, 415-646-0018. Flamenco Fusion World Music Cafe, 8 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Brad Wilson and The Rollin' Blues Thunder Band, 7:30 & 9:30 p.m., $20.

Tupelo: 1337 Green, San Francisco, 415-981-9177. G.G. Amos, fourth Thursday of every month, 9 p.m.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

ROCK

1-2-3-4 Go! Records: 420 40th St., Oakland, 510-985-0325. Hazzard's Cure, w/ Connoisseur, Pattern Breaker, 6 p.m., $5.

HIP-HOP

The New Parish: 579 18th St., Oakland, 510-444-7474. Antwon, Part of Noise Pop 2016, 8 p.m., $16.

EXPERIMENTAL

Stork Club: 2330 Telegraph, Oakland, 510-444-6174. Minor Birds, w/ Andrew Weathers, L-I-A-R, and Cardiac Dream, 8-11 p.m., $5, https://www.facebook.com/events/1658497404412884/.

FRIDAY 26

ROCK

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THURSDAY, MARCH 24
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SATURDAY, MARCH 26
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Johnny Foley’s Irish House: 243 O’Farrell St., San Francisco, 415-954-0777. The Skin Divers, Fri., Feb. 26, 10 p.m.; Thu., March 17, 10 p.m.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Painted Palms, w/ Gems, DJ Aaron Axelsen. Part of Noise Pop 2016., 9 p.m., $15.

Slim’s: 333 11th St., San Francisco, 415-255-0333. Coeur de pirate, w/ Haunted Summer, 9 p.m., $21-$23.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Sango + Masego, Part of Noise Pop 2016, 10 p.m.-2 a.m., $17.50.

Beaux: 2344 Market, San Francisco, 415-863-4027. “Manimal,” 9 p.m., free before 10 p.m.

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Beacon, w/ Natasha Kmeto, Running In The Fog, Frugal Father. Part of Noise Pop 2016., 8 p.m., $12 - $14.

The Cafe: 2369 Market, San Francisco, 415-621-4434. “Boy Bar,” 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. “Dark Shadows,” w/ resident DJs Daniel Skellington & Melting Girl, fourth Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), facebook.com/clubdarkshadows.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. “F.T.S.: For the Story,” 10 p.m.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. “Flight Fridays,” 10 p.m., $20.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. “I Ð the ‘90s,” w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, fourth Friday of every month, 9 p.m., $5, www.iheartthe90s.com.

Oasis: 298 11th St., San Francisco, 415-985-4442. “¡Club Papi!,” fourth Friday of every month, 10 p.m., $12-$15, clubpapi.com.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. “OMGF,” 9:30 p.m.

Raven: 1151 Folsom, San Francisco, 415-431-1151. “Club Raven,” Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. “Loaded,” w/ DJs Dugg, C-Pap, Ghost Dad, and guests, fourth Friday of every month, 8 p.m., $3.

Temple: 540 Howard, San Francisco, 415-978-9942. “Future Factory,” 10 p.m., $10-$15.

Underground SF: 424 Haight, San Francisco, 415-864-7386. “Studio 3AM,” fourth Friday of every month, 10 p.m., facebook.com/3amDevices.

Wish: 1539 Folsom, San Francisco, 415-278-9474. “Back & 4th,” w/ resident DJ Jayvi Velasco, fourth Friday of every month, 10 p.m., free.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. 4th Fridays with DJ Lady Char, fourth Friday of every month, 9 p.m., free before 11 p.m.

Mercer: 255 Rhode Island, San Francisco, 415-938-7173. “’80s vs. ‘90s,” w/ resident DJ Mr. E, fourth Friday of every month, 10 p.m., $5 before 11 p.m.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. “Breakfast with Enzo,” w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Quinoa Co-Op, fourth Friday of every month, 7:30 p.m., free.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Chuck Peterson Quintet, fourth Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Folsom Street Foundry: 1425 Folsom, San Francisco, 415-795-3644. Gaucho Gypsy Jazz, w/

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Joshua Telles

RUN RIVER NORTH

with The Wild Reeds, 9 p.m., Saturday, March 5, at Great American Music Hall. $16; slimspresents.com.

Run River North is a six member, Korean-American indie-folk band that formed in Los Angeles in 2011 (and, remarkably, includes both a tambourine and violin player). Their “big break” came by surprise in 2012 after they recorded their first music video (“Fight To Keep”) in one of the member’s Hondas. That drew attention from the company, which contacted the band in September and booked them for a show for “600 Honda executives.” While the band was doing mic checks, a Honda executive played a trick, saying that “everybody who is supposed to come to the concert is stuck in a meeting,” and the show would have to be canceled. The people from Honda kept up the farce for a while, even cajoling the band into playing one song, before the big reveal: The sextet would actually be playing in front of a live audience on national TV as the guest band for *Jimmy Kimmel Live!* On Feb. 26, Run River North will release their second album, *Drinking From a Salt Pond*, and, as musician Alex Hwang said in an email to *SF Weekly*, will be “sticking around for just another moment, not running away.”

Jessie Schiewe

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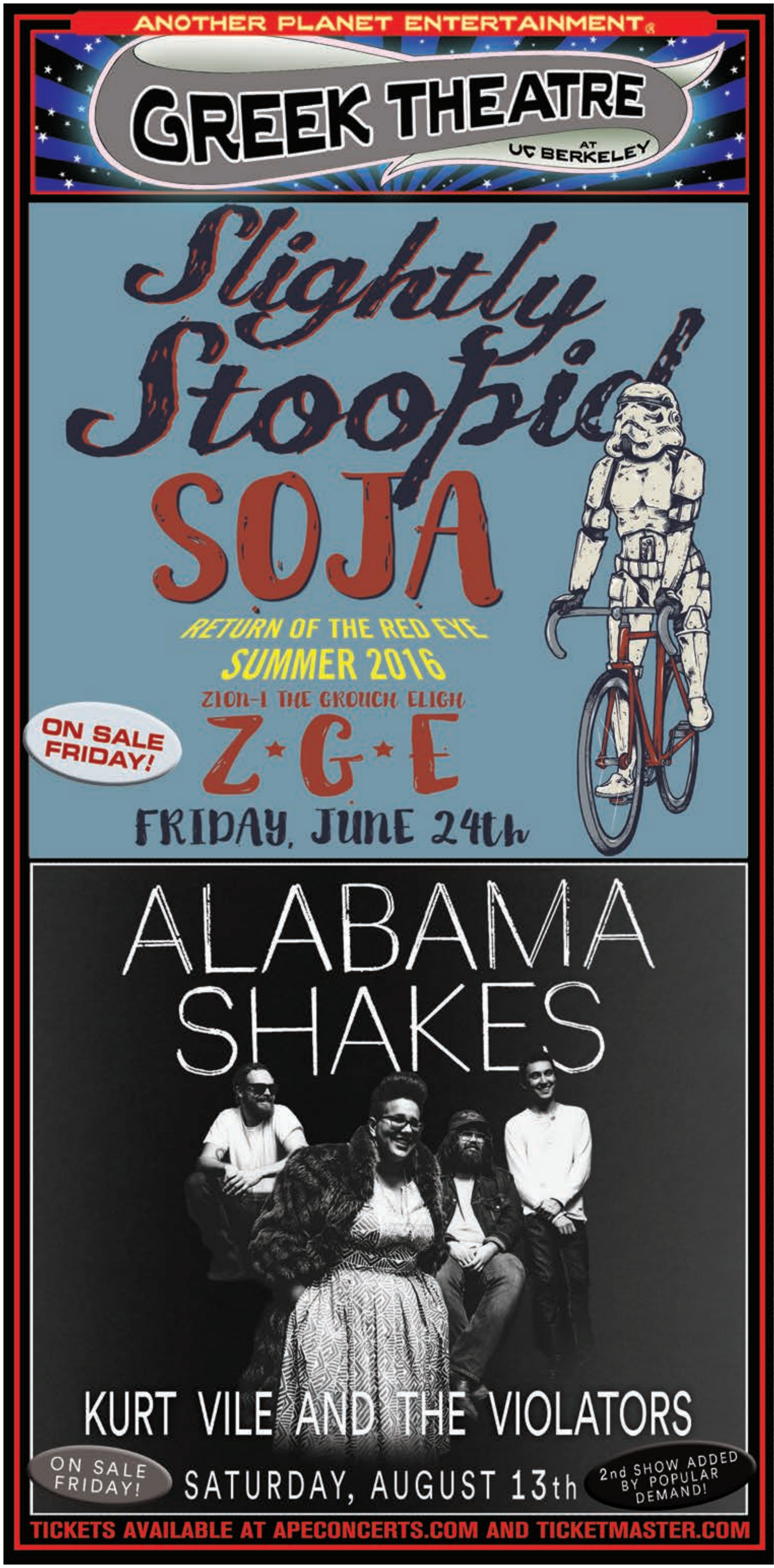

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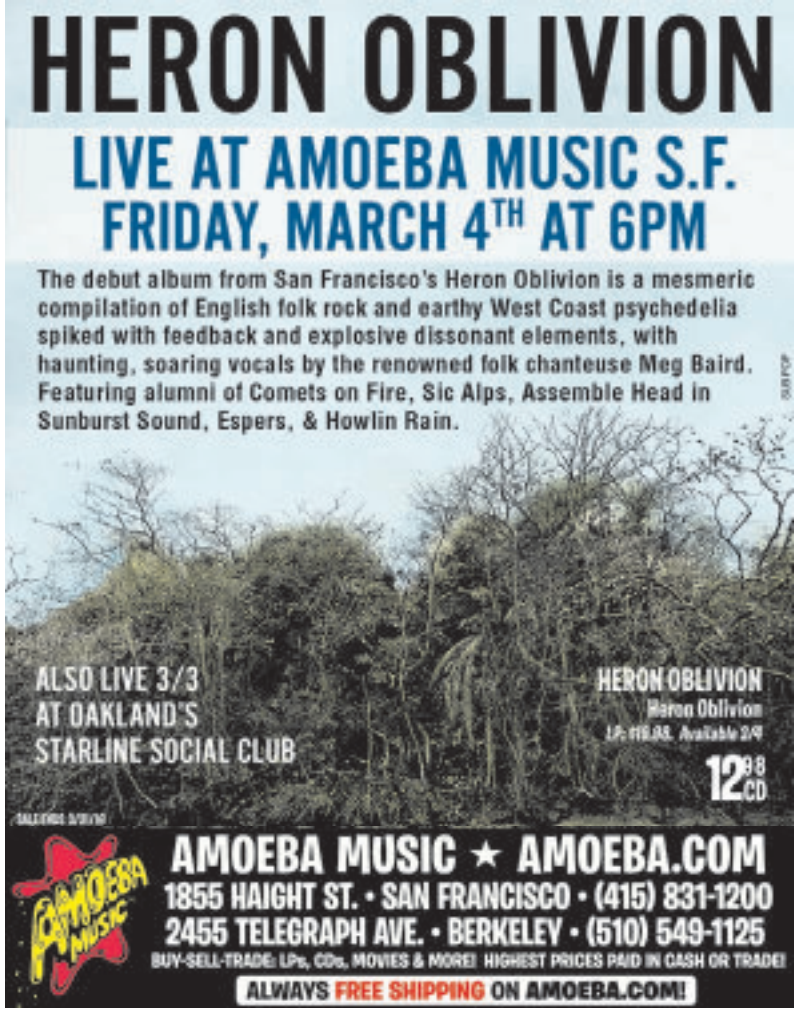

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Rap

VINCE STAPLES

8 p.m., Friday, Feb. 26, at Social Hall. $20; socialhallsf.com.

and at 9 p.m., Saturday, Feb. 27. Sold out; theindependentsf.com.

Most people think of summer as a fun, carefree time of the year. Not Vince Staples. In his debut studio album, *Summertime '06,* the realist rapper relays all the dangers and downsides of the season, at least during 2006 in the rapper's native Long Beach. The tense, rough-around-the-edges album touches on a number of topics, such as cops killing off black communities, how people are "playin' God" by taking the abortion pill, finding dead bodies in alleyways, and getting taught how to shoot and load a gun by your dad. Staples' storytelling tactic of making music was a learned trait, he said in an interview with *SF Weekly*. "When I started to not care about all the things they tried to make me feel were important is when my music began to do better," the 22 year old says. "It's all about being ourselves and sticking to who we are." And though critics have called the album dark, Staples said he feels "like it's not a bad thing to be dark. I just want to be understood." Remarkably, Staples managed to squeeze in 20 tracks under an hour and said that it only took him "probably three weeks total" to make the album. "It's not that hard to make music," he said. "You just have to find the right beat for the story." ***Jessie Schiewe***

Dave Ricketts and Co., 8-11 p.m., $10, calarmusic@gmail.com, https://www.facebook.com/events/1688514698057179/.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, 7:30 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Baxtalo Drom, International shimmying for lovers of Balkan music, belly dancers, and burlesque., fourth Friday of every month, 9 p.m., $10-$15, facebook.com/pages/Baxtalo-Drom-The-Lucky-Road/509158232438278.

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. John Németh Big Band, 7:30 & 10 p.m., $30.

LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Royale: 800 Post, San Francisco, 415-441-4099. Allister Peera Blues Band, Last Friday of every month, 9 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Jan Fanucchi, Last Friday of every month, 4 p.m.

COUNTRY

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. John Moreland, Part of Noise Pop 2016, 8 p.m., $12 - $14.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Fourth Fridays Freestyle Fiesta with MSK.fm, fourth Friday of every month, www.msk.fm.

INDIE ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. The Cave Singers, w/ Current Swell, Foxtails Brigade, Jacob Golden. Part of Noise Pop 2016, 8 p.m., $15-$17.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

SATURDAY 27

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Film School, w/ The Stratford 4, Fake Your Own Death, The Tet Holiday. Part of Noise Pop 2016, 8 p.m., $12.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. The Soft White Sixties, w/ Taxes, B. Hamilton, Growwler. Part of Noise Pop 2016, 8 p.m., $14-$16.

Slim's: 333 11th St., San Francisco, 415-255-0333. O-Town, w/ Xavier Toscano, Daluz, 9 p.m., $20-$35.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Bleaux," w/ Lindsay Slowhands & DJ Haute Toddy, fourth Saturday of every month, 9 p.m.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Galaxy Radio," w/ resident DJs Smac, Emils, Holly B, and guests, fourth Saturday of every month, 10 p.m., free, facebook.com/galaxyradiosf.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Neon Indian, w/ Puro Instinct, Pompeya. Part of Noise Pop 2016, 10 p.m., $25.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. "The Cotton Pony Party: A Dance Party for Girls," fourth Saturday of every month, 9 p.m., $10, uhaulsf.com.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Buck Wild," w/ resident DJ Becky Knox, fourth Saturday of every month, 9 p.m., $5.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Sadistic Saturdays," w/ Michael Brandon & DJ Guy Ruben, fourth Saturday of every month, 10 p.m.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Dark Room," Last Saturday of every month, 9:30 p.m., facebook.com/DarkRoomSF.

HIP-HOP

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Perfect Saturdays," w/ DJs Beat Thoz & MoMix, 10 p.m.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. "Supa Steezy," w/ DJs Lando1 & Natural, fourth Saturday of every month, 10 p.m., $5.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

Exit Theatre: 156 Eddy, San Francisco, 415-673-3847. Songwriter Saturdays, hosted by Melissa Lyn, Last Saturday of every month, 8:30 p.m., free/donation, songwritersaturdays.com.

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Burritt Room: 417 Stockton, San Francisco, 415-

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Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Nora Maki, 6 p.m.; The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Mango," fourth Saturday of every month, 3 p.m., $8-$10, facebook.com/mangosf.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

OMG: 43 Sixth St., San Francisco, 415-896-6374. "Bollywood Blast," fourth Saturday of every month, 9 p.m., $10, facebook.com/FuzionEvnts.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

REGGAE

Pier 23 Cafe: Pier 23, San Francisco, 415-362-5125. Native Elements, Last Saturday of every month, 10 p.m., $10-$15, native-elements.com.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 7:30 & 10 p.m., $24; Earl Thomas, 7:30 & 10 p.m., $24.

Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Hillbilly Robot: Mad Mama & The Bona Fide Few, w/ Mama Foxxy & The Whiskey Gypsy Rebels, 9 p.m.-12:45 a.m., $10-$15, 415-665-0408.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Dave Workman, fourth Saturday of every month, 4 p.m.; Ron Hacker, Last Saturday of every month, 9:30 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

R&B

Great American Music Hall: 859 O'Farrell, San Francisco, 415-885-0750. Daley, 9 p.m., $24.

ROCKABILLY

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Hillbilly Robot: The Rumble Strippers, w/ Hi-Ball Hotshots, 9 p.m.-midnight, $10-$15, 415-665-0408.

ROCK

Leo's: 5447 Telegraph, Oakland, 888-477-9288. Cayucas, Part of Noise Pop 2016., 8 p.m., $18.

INTERNATIONAL

Starline Social Club: 645 W Grand Avenue, Oakland. Taiko/Jegog, w/ Gamelan Sekar Jaya and Jiten Daiko. Fresh Indonesian food & a No English DJ dance party., 8-11 p.m., $10, 510.593.2109, info@gsj.org, https://www.facebook.com/events/1017014438344203/.

SUNDAY 28

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Sunday Afternoon with Lita Ford, In conversation with Sylvie Simmons, 1 p.m., $35; The Magic Hour Tour: Aoife O'Donovan, w/ Robt Sarazin Blake, 9 p.m., $20-$25.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Sweet Talk, Thu., Feb. 25, 10 p.m.; Sun., Feb. 28, 10 p.m.; Thu., March 3, 10 p.m.; Thu., March 10, 10 p.m.; Thu., March 24, 10 p.m.; Sun., March 27, 10 p.m.; Thu., March 31, 10 p.m. The Back Pages, Sun., Feb. 28, 10 p.m.; Fri., March 4, 10 p.m.; Sat., March 19, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. "Replay Sundays," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9 p.m., $6 (free before 9:30 p.m.), dubmissionsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.

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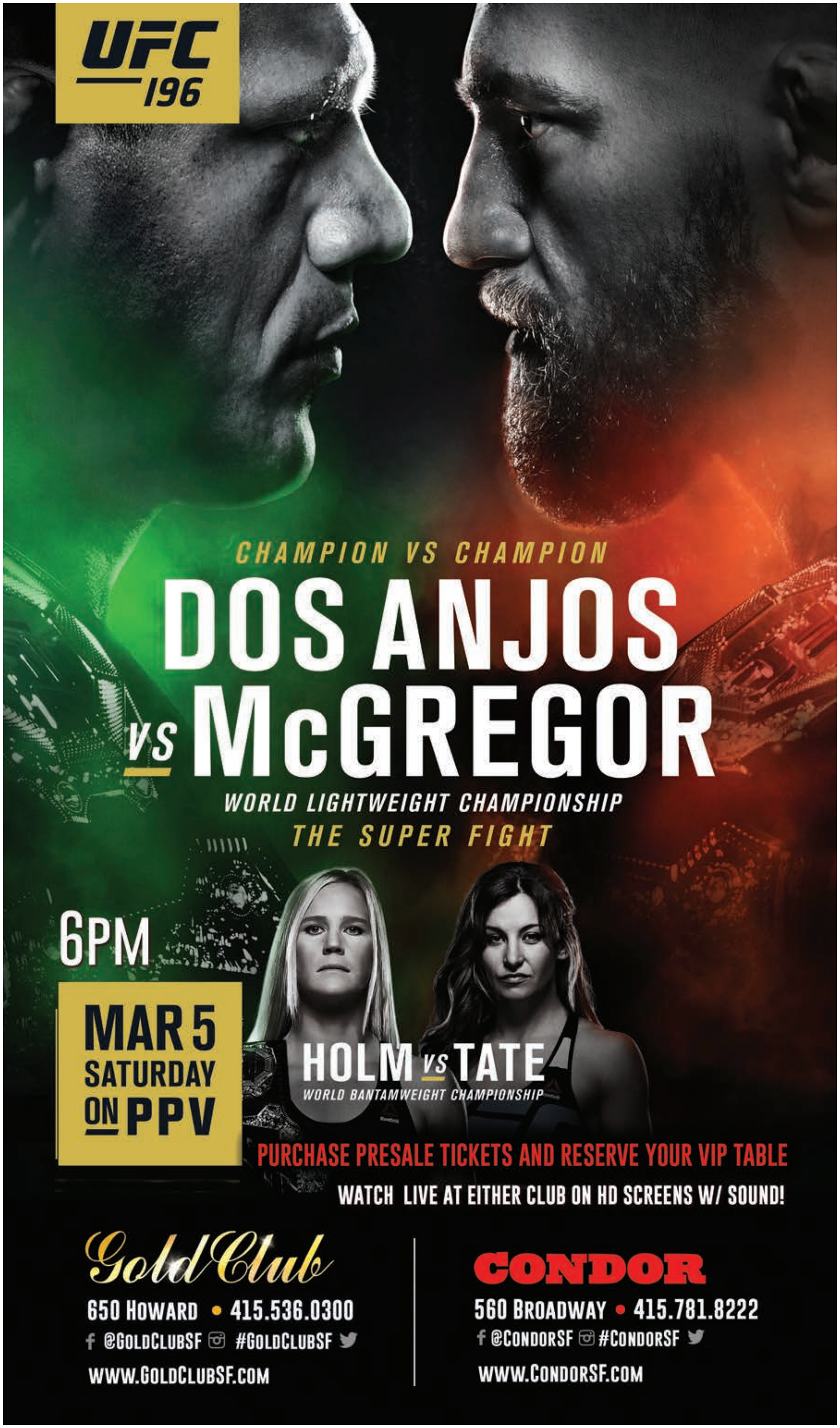
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com/BounceSundays.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Bézier, WERD. presents Bézier (Honey Soundsystem, Dark Entries), + more tba, 9 p.m.-2 a.m., $5 before 10:30pm more after, werdupsf@gmail.com, https://www.facebook.com/events/1511412669165019/.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Gigante," 8 p.m., free.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Studio 84," fourth Sunday of every month, 7 p.m., $5.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Cognitive Dissonance," fourth Sunday of every month, 6:30 p.m., facebook.com/CognitiveDissonancePresents.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, 6 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.

El Rio: 3158 Mission, San Francisco, 415-282-3325. Salsa Sundays, second and fourth Sunday of every month, 3 p.m., $8-$10.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.

Thirsty Bear Brewing Company: 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Pour House: 1327 Polk, San Francisco, 415-440-7662. Blind Lemon Pledge, Last Sunday of every month, 7 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; The Door Slammers, fourth Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

MONDAY 29

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Basia Bulat, w/ The Weather Station, 8 p.m., $16-$18; Basia Bulat, w/ The Weather Station, 9 p.m., $16-$18.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Manic Mondays, w/ Vinroc, DKTRUKT, and Mei-Lwun, 6 p.m. continues through May 23, Free before 11pm.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

ACOUSTIC

Fiddler's Green: 1333 Columbus, San Francisco, 415-441-9758. Terry Savastano, 9:30 p.m., free/donation, www.terrysavastano.com.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

Osteria: 3277 Sacramento, San Francisco, 415-771-5030. "Acoustic Bistro," 7 p.m., free, www.kcturnerpresents.com.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

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UPCOMING CALENDAR

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SATURDAY 03.05

BASS JACKERS
FRIDAY 03.11

FEDDE LEGRAND
SATURDAY 03.26

SUNNERY JAMES RYAN MARCIANO
FRIDAY 04.01

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JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. City Jazz Instrumental Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Bad to the Bone," blues night with Tom Mounsey & guests, Mondays, 7-10 p.m., free.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

DANCE

The Night Light: 311 Broadway, Oakland, 510-282-1413. INFLUX: A Free Monthly Party, INFLUX is a free monthly party brought to you by The Night Light. W/ Strawberry Girls, Covet (record release show!), Belle Noire, with DJ GHOST MAGIC (Midnight Love, The American Scene) between sets and after the performances til late., 8 p.m.-1 a.m., Free, jeffreyadamwright@gmail.com, www.thenightlightoakland.com/events/event/influx-a-free-monthly-party/.

TUESDAY 1

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., free before 10 p.m., facebook.com/switch.sf.

Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

Wine Kitchen: 507 Divisadero St., San Francisco, 415-525-3485. Hot Club Pacific, 7:30 p.m.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Noche Tropical," Tuesdays, 7-10 p.m., free.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), underground-nomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Tropicana Tuesdays," w/ rotating DJs The Whooligan, El Kool Kyle, Mr. Lucky, J-Boogie, Ras Rican, and Stepwise, 9 p.m., facebook.com/TropicanaNight.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues with Chris Cain, w/ special guests., Tue., March 1, 7:30 & 9:30 p.m.; Tue., March 8, 7:30 & 9:30 p.m., $20.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, first Tuesday of every month, 9:30 p.m.

COUNTRY

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Freakwater, w/ Jaye Jayle, Morgan Geer's Drunken Prayer., 8 p.m., $15.

FUNK

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. MSK.fm, first Tuesday of every month, 9 p.m., $5.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, 9:30 p.m., free, (415) 647-2888.

WEDNESDAY 2

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Bergerac: 316 11th St., San Francisco, 415-255-9440. Funk'n Fresh w/ Tender Buttons, Weekly jam hosted by residents Anthony Mansfield and Sneak-E Pete. Special guest this week: Tender Buttons, 6-11 p.m., Free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Spotlight Wednesdays," 10 p.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "What?," 7 p.m., free.

OMG: 43 Sixth St., San Francisco, 415-896-6374. Stitch - Happy Hour, Nu-disco and deep house happy hour with DJ Peter Noble (Tight Pants) featuring special fashion related events, Wednesdays, 6-8 p.m., free, 415-896-6473, peterjnoble@gmail.com, clubomgsf.com.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Mixtape Wednesdays," 10 p.m., $5.

ACOUSTIC

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Jeanie & Chuck's Bluegrass Country Jam, first Wednesday of every month, 9 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, 7 p.m., $5.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Tia Carroll, 7:30 & 9:30 p.m., @20.

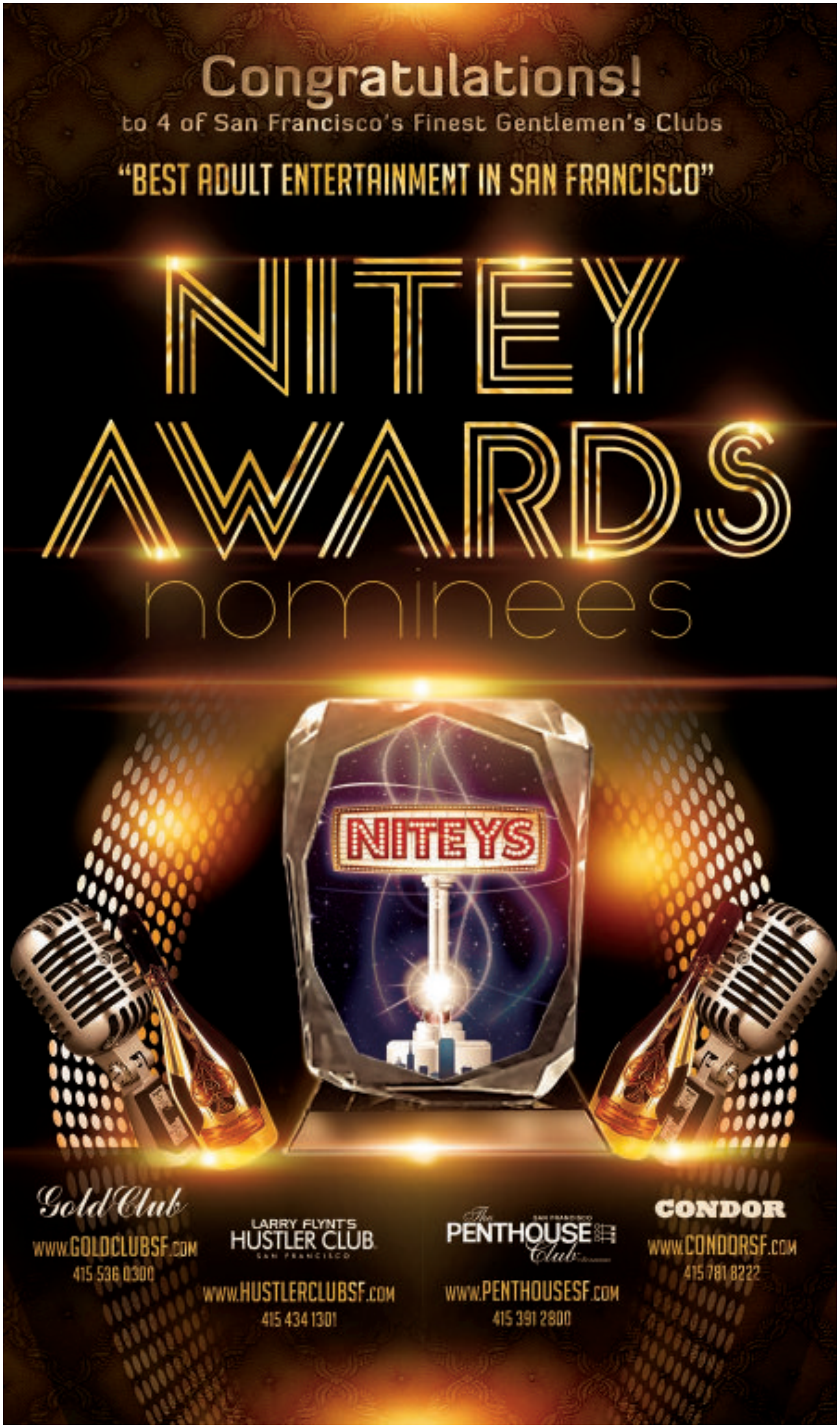
KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "The 45 Slew," w/ resident DJs Micah Aza & Al Lover, first and third Wednesday of every month, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Freddie Hughes & Chris Burns, Every other Wednesday, 7:30 p.m., free.



SAVAGE LOVE
CROSSWORDS

by Dan Savage

Gay, thirtysomething male in DC. My boyfriend of three years has been acting strange—not taking his antidepression meds, says he's feeling weird. He has withdrawn from me, sleeps 15 hours a day, and has been canceling on commitments to socialize with friends. That I am fine with—he's blue and I get it. Here's why I'm writing: He was doing an online crossword, and when he got up, I was going to write a message in it—to be funny and sweet. What I saw messed me up. There was a browser window open about meth and depression. He is 48 and successful, and isn't a clubber or party-going type. METH? What the hell? I snooped further, and there was a detailed search history on meth, meth and depression, meth and sex. He doesn't seem to have been high around me—and I would never use meth, it's not my thing and I have a security clearance (no drugs for me, ever)—but I don't want to date an addict. I don't want to be with someone who would take such a dumb risk. And for what? Dude! You're 48, you have a career, a business, and a guy who cares for you! WTF?!? I know what you'll say: Use your words—and, trust me, I will. But am I totally crazy? I feel shitty for having snooped, but it started innocently enough with me wanting to write a goofy note on his crossword puzzle.

Snoop Now All Fucked Up

Meth addicts aren't known for sleeping 15 hours a day, SNAFU. Meth addicts aren't known for sleeping at all. So perhaps your boyfriend abused meth before you met—and there's no using meth, only abusing meth—and conquered his addiction and/or stopped abusing meth years ago. And now he's depressed and off his meds, and he went online to investigate whether his past meth abuse could be contributing to his current depression.

As for the snooping angle...

When we snoop, we sometimes find out things we don't want to know, don't need to know, and don't need to do anything about. For example, the new boyfriend has a few sexts from his ex tucked away on his computer, your dad is cheating on his third wife, your adult daughter is selling her used panties online. But sometimes we find out things we needed to know and have to do something about. For example, your 14-year-old daughter is planning to meet up with a 35-year-old man she met on Instagram, your "straight" boyfriend is having unsafe sex with dozens of men behind your back, your spouse is planning to vote for Ted Cruz—in those cases, you have to intervene, break up, and file for civil commitment, respectively.

Learning your depressed-and-off-his-meds boyfriend may have—or may have had—a meth problem falls into the needed to know/have to do something about category. So, yeah, SNAFU, you gotta use your words. Go to your boyfriend, tell him what you discovered and how you discovered it, and demand an explanation while offering to help. Urge him to see his doctor—whoever prescribed the antidepressants he stopped taking—and go into the convo armed with a list of the resources available to him.

"We're lucky to have a lot of great resources in DC," said David Mariner, executive director of the DC Center for the LGBT Community (thedccenter.org). "The Triangle Club (triangleclub.org) is an LGBT recovery house, and they host all sorts of 12-step meetings. Crystal Meth Anonymous is really active here. And we're just kicking off a harm-reduction group here at the DC Center."

I asked Mariner if your boyfriend sounded to him like someone currently abusing meth.

"I'm not an expert," Mariner replied, "but he doesn't sound like it to me. He may be having a hard time talking to his boyfriend about this because for folks who have a history of meth use, sex can be tricky. Meth use and sexual activity are often so intertwined that it can make it hard to talk to a partner."

Finally, SNAFU, don't make it harder for your partner to be honest with you by threatening to break up with him. You don't have to remain in a relationship with an addict, if indeed he is an addict, forever. But start by showing him compassion and offering support. You can make up your mind about your future—whether you have one together—during a subsequent conversation.

I'm a 36-year-old hetero male, into BDSM and polyamory. I've been drinking deep from the bowels of the internet lately, getting laid more than I ever thought was possible. I'm open about the fact that I fuck around a lot and that monogamy would never work for me. I use condoms with everyone except my primary partner, and I abide by your campsite rule. I don't want to be anyone's wonderful husband; I want to be the Casanova who climbs in through the window. Last week, the internet was good at delivering. Usually I can talk to 10 women who all seem interested, but in the end, only one or two want to actually meet. But last week, I had sex five times in five days with five different women. And that just made me feel awesome, turned on, and wonderful. Is there a term for someone who gets turned on by finding new people to have sex with? Have I discovered a new kink? Is there a name for people like me? If there is, I couldn't find it. Google failed me. Can a person have a kink for finding new sex partners? What would it be called? Or am I just a slutty man-whore?

Dude Drinking Deep

I don't think "drinking deep from the bowels of [blank]" is a good way to describe something you enjoy, DDD. Watching a GOP debate? Perhaps best described as drinking deep from the bowels of the terrifying American id. Enjoying consensual sex with people you're into? Better described as "drinking deep from Aphrodite's honeyed mouth" or "licking Adonis's jizz off Antinous's tits" or simply "killing it"—really, anything would be an improvement.

As for what your kink is called...

"What DDD describes is consistent with a motivational style once called Don Juan syndrome," said Dr. David Ley, author and clinical psychologist. "It has also been called Casanova or James Bond syndrome. Essentially, these are folks most excited by the quest/hunt for novelty in sex partners. This was once viewed as deeply dysfunctional from a heteronormative, monogamy-idealizing therapeutic culture. What I appreciate about DDD is that, even though he uses sex-addiction language, it's clear he has accepted himself and his desire. I'd say he has adapted fairly well, and responsibly, to that tendency in himself."

I just posted a new word on the Physician Moms Facebook group and was told that I should send it to you. I got tired of hearing "She's got balls," so I made up a new word, clitzpah (klit-spe) noun: a woman with guts! Origin of clitzpah: clitoris (kli-te-res) noun: an organ of the female genitalia, the purpose of which is purely to bring women pleasure, and chutzpah (hůt-spe) noun: a Yiddish term for courage bordering on arrogance.

I hope this is useful!
Jill Becker, clitzpah.com

It's a lovely word, Jill—and I'm happy to help you roll it out!

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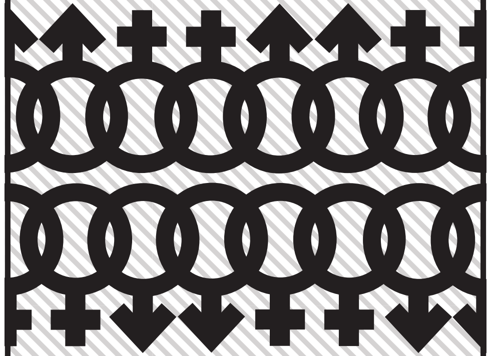

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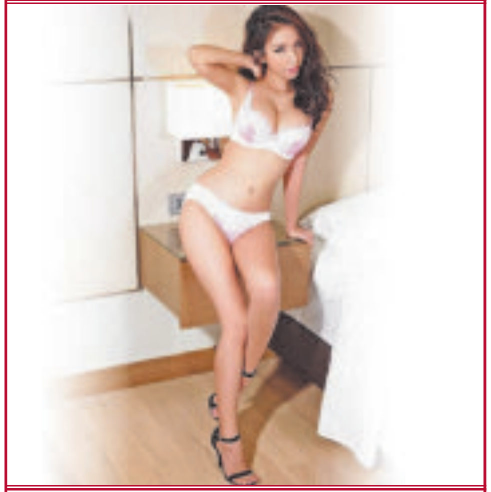

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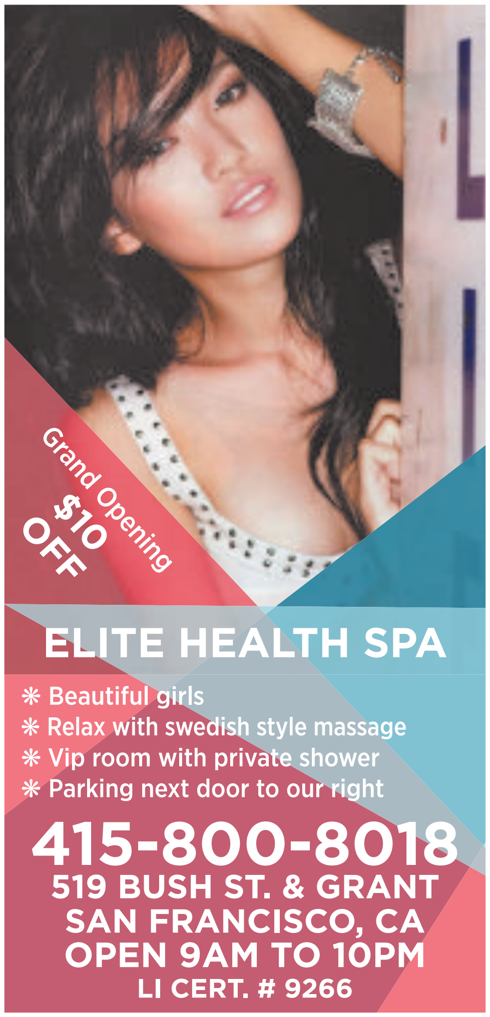

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Registered Owner(s):
Nighthawks LLC, (CA), 1981 Sutter St., San Francisco, CA 94115; CA a limited partnership
The business is conducted by: a limited partnership
The registrant commenced to transact business under the fictitious business name or names listed above on N/A
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Eben R Marsh, Owner
Nighthawks LLC
This statement was filed with the San Francisco County Clerk on January 28, 2016
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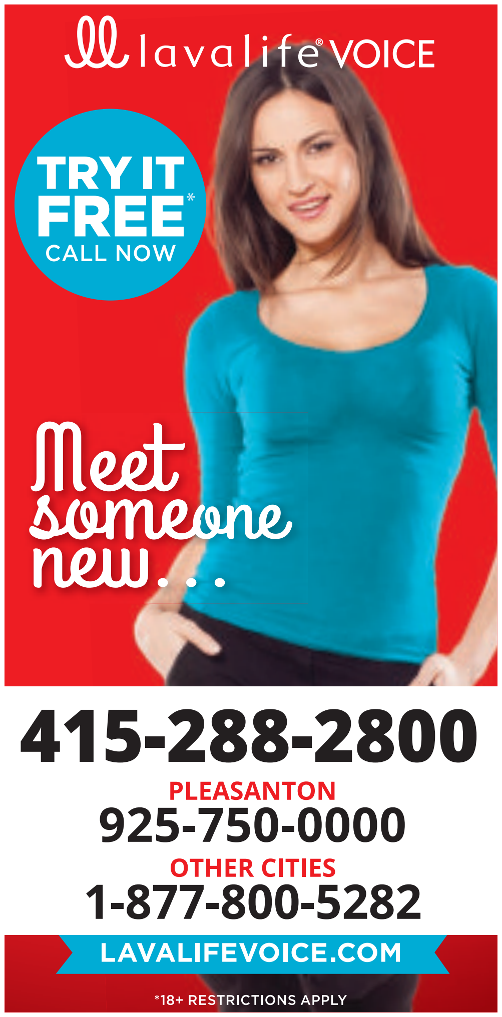

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